



Will Eisner's

THE SPIRIT

\$2

No. 28



Classic Adventure Strips!

DICK TRACY: TOMMYGUNS AND HARD TIMES by Chester Gould

OOF! A hefty 285 pages of stories straight from 1931 to 1933! Almost two complete years of "Plain Clothes Tracy," as he was first called. Fast-paced danger and mystery with the world's most famous detective. Plus a great color section with 16 pages of 1932 Sunday Pages. \$9.95



BUZ SAWYER #1 & 2 by Roy Crane

Buz literally took off on Christmas Eve, 1943—off to fight the Japanese in the Pacific. His scout bomber is shot down... he's marooned on an enemy island... meets a beautiful native girl... and you can read the rest. Artist Roy Crane is highly acclaimed for creating one of the all time best-drawn and best-written adventure strips. No funky "old" strip; this ranks with Raymond's Flash Gordon and Foster's Prince Valiant.

Each: \$3.95
Save! #1 & 2 \$7.50

SCORCHY SMITH

Now at half price!

Artist Noel Sickles was an innovator who thrilled readers of this exciting strip and inspired the next generation of artists. Considered one of the very finest airplane strips.

#1: SOLDIER OF FORTUNE—Embroidered in a South American revolution.

#2: PARTNERS IN DANGER—Off to Algiers and Africa for wild stunts and dangerous escapades! Published at \$6.95 each.

Each: \$3.50
Save! #1 & 2 \$6.50



SKYMASTERS

by Jack Kirby & Wallace Wood
Man in space! Before Jack began working at Marvel and just after Wood ended his career at EC Comics, these two great talents collaborated on a short-lived adventure strip. Here is the complete 245 episode run in an inexpensive edition. \$3.95



RIP KIRBY #1 & 2 by Alex Raymond

The "gentleman detective" begins his adventure among the glamorous beauties of Hollywood—but ends up fighting thugs on a lonely island in the Pacific. Raymond quit Flash Gordon to devote himself to this dashing and romantic strip, yet it contains all the elegant art and fascinating women that made the stories on Mongo so popular.

Each: \$3.95
Save! #1 & 2 \$7.50

The Illustrated JAMES BOND, 007



THE ILLUSTRATED JAMES BOND

Three Complete Novels
In comic strip form!

The original London Daily Express comic strip version of Ian Fleming's best 007 adventures. Three full length novels: Diamonds Are Forever, Dr. No, and From Russia With Love. Although drawn before Sean Connery starred as James Bond, you'd be surprised at the uncanny resemblance here! A thick 90 page softcover with new color covers by Rich Buckler. \$6.95

WOODWORK



WOODWORK by Wallace Wood

After almost two decades of drawing for others, Wood was bursting with his own exciting stories. So he created Witzend, free of editors and the comics code. Unavailable for more than a decade, here are those stories: Animani... Bucky Ruckus... The Pipsqueak Papers... and the first picto-fiction stories of The Wizard King! Plus a new color cover.

\$5.00

HEROES OF THE BLUES



A SET OF 36 CARDS

VANCO RECORDS 245 WAREHOUS PLACE NEW YORK, NEW YORK 10014

HEROES OF THE BLUES

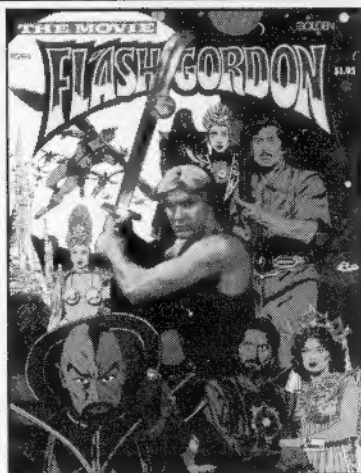
by Robert Crumb

Here's an amazing item you'll never see in regular stores. A set of 36 full color cards describe and illustrate the great blues musicians of the 20s and 30s. See Memphis Minnie, Blind Lemon Jefferson, Barbecue Bob, The Memphis Jug Band, The Mississippi Sheiks, Peg Leg Howell! All enclosed in a beautifully illustrated box... first in a series of sets by famed underground artist Robert Crumb. \$5.95



MODESTY BLAISE 1

This volume collects two complete episodes never before printed in America. Top Traitor is an espionage thriller: Sir Gerald Tarrant of British Intelligence is missing and all signs point to his defection. The Vikings pits Modesty & Willie Garvin against a gang of modern day pirates as they attempt to save the life and reputation, as it were, of one of their own former criminal cohorts. Both stories feature the art of Jim Holdaway, the first and best illustrator of this famous British series. 64 pages, color cover. \$5.95



THE FLASH GORDON COMIC ANNUAL

Blast off! Leave the earth far behind and join Flash, beautiful Dale Arden, and Dr. Zarkov on their journey to the planet Mongo. Battle The Hawkmen... see the mighty cities... brave perils in The Ice Kingdom. And watch as Ming the Merciless steals Dale away to be his queen and tries to destroy Flash.

Drawn entirely by Al Williamson. This famed artist of EC comics and Secret Agent Corrigan brings you all the color and pageantry of distant Mongo. A full color, 64 page softcover. Only \$1.95

Please send me:

We'll enclose our catalog FREE with any order.

- ☐ Woodwork—\$5.00
- ☐ James Bond—\$6.95
- ☐ Skymasters—\$3.95
- ☐ Buz Sawyer #1—\$3.95
- ☐ Buz Sawyer #2—\$3.95
- ☐ Buz Sawyer 1 & 2—\$7.50
- ☐ Scorchy Smith #1—\$3.50

- ☐ Scorchy Smith #2—\$3.50
- ☐ Scorchy Smith 1 & 2—\$6.50
- ☐ Rip Kirby #1—\$3.95
- ☐ Rip Kirby #2—\$3.95
- ☐ Rip Kirby 1 & 2—\$7.50
- ☐ Dick Tracy—\$9.95
- ☐ Flash Gordon Annual—\$1.95
- ☐ Heroes of the Blues—\$5.95
- ☐ Modesty Blaise #1—\$5.95

☐ Rush me the catalog only. Enclosed is \$1 (includes postage), refundable with my first order



Order Total: \$

Postage: Please add \$1 if order is under \$10: \$

Calif. residents add 6% sales tax: \$

Total: \$

Name: _____

Address: _____

City/State/Zip: _____

BUD PLANT, INC. P.O. Box 1886S2, Grass Valley, California 95945

THE DEPT. of LOOSE ENDS

Sphinx and Satin, the earliest story presented in this issue, is a crucial one in history of *The Spirit*. It is in this episode that Silk Satin's real name is revealed for the only time and she renounces her former life of crime for a career with the British Secret Service. Original publication date was October 5, 1941--and hardcore continuity enthusiasts should be forewarned that the character in this story who is known as Sphinx is not the same Sphinx who appeared with a partner named Kaibosh in the daily *Spirit* strip of late 1941.

Professor Pinx is one of the collaborative stories scripted and roughed out by Will Eisner in May of 1942 and later finished up by Lou Fine. It saw print on August 2, 1942, long after Eisner had settled into the routine of Army life. Four years later, when he was once more a civilian, Will returned to the idea set forth on the fourth page of this story. "The human mind is like a rubber band" became the *leit motif* of an episode originally published on June 23, 1946 and reprinted in the first Kitchen Sink "underground" *Spirit*. That story is, appropriately enough, known as *The Rubber Band*.

Survivor, which dates from July 16, 1950, is the source of this issue's cover illustration. It is also notable as one of the many stories from 1950 which were parodied in *Deadline*, also reprinted in this issue.

Deadline is about just what its name implies--a missed deadline for the *Spirit* Section of December 31, 1950. The story scheduled for that slot, *Time Stop* (reprinted in *Warren Spirit* No. 10), was overdue, or as the phrase now has it, "terminally late," so at the last minute Will Eisner and Jules Feiffer cooked up this pastiche of their favorite stories from the past year and split the art chores between themselves. Eisner drew a close caricature of Feiffer as a deranged murderer and Jules retaliated by drawing *The Spirit* as if he were a character in Feiffer's own back-up strip, *Clifford*. For those unfamiliar with the strip, we have also reprinted here the *Clifford* strip which originally appeared on page 8 of that week's *Spirit* Section. On the back of the original art for that New Year's *Clifford* page there is a detailed layout by Feiffer for the story which was to have run with it, the aforementioned *Time Stop*. It is incomplete, coming to an abrupt halt in the middle of the third page. Whatever the reason it remained unfinished at deadline time, one can be glad--because the fill-in story, *Deadline*, is a real treat, one of the craziest items to ever come out of the Eisner shop.

In order to fully appreciate the lunatic satire of *Deadline*, one should be familiar with the stories it mentions and parodies. These, with sources for reprints, are:

SAND SAREF/BRING IN SAND SAREF--January 8 & 15, 1950 (Warren 8)

The Jewel of Gizeh series (SAND AND OIL, SAMMY AND DELILAH, THE JEWEL, MAROON-ED, THE ISLAND, WATER AND RESCUED)--February 26 through April 9, 1950. (Warren 12, 13 and 14--see *Spirit Checklist* for details)

TAXES AND THE SPIRIT--April 16, 1950 (Warren 6)

"In May I Got Beaten Up"--*The Spirit* got beaten up in every story in which he appeared during May, 1950.

ALLIGATOR FARM--June 4, 1950 (Kitchen 17)

SURVIVOR--July 16, 1950 (Kitchen 28)

The Dick Whittler series (THE WHITTILER, WOODY'S DINER and THE INVESTIGATION)--July 23 - August 6, 1950 (Warren 14)

TEACHER'S PET--September 10, 1950 (Warren 14)

THE DAUGHTERS OF AMERICAN WITCH-HUNTERS--October 29, 1950

THE SONG OF LITTLE WILLUM (THANKSGIVING SPIRIT OF 1950)--November 26, 1950

At the end of *Deadline* there is a little featurette entitled "Vital Statistics on *The Spirit* - 1950 Summary." Jules Feiffer wrote this item, which is a mixture of truth and fabrication. Notice the last entry--the one about "flying saucers, Martians, time machines, etc." Feiffer really hated these science fiction plots and used every opportunity to ridicule them. The irony is that when the *Outer Space* series took over what had formerly been a detective-adventure oriented feature, it was Feiffer who wrote virtually all of those hated stories about "flying saucers, Martians, etc."

And that neatly brings us to the last two *Spirit* stories, *Return From the Moon* and *The Martian*. As explained last time in the *Dept. of Loose Ends*, the story for September 28, 1952, *Return From the Moon*, was originally scheduled to run on September 14th, but it came in so late that it appeared entirely out of sequence, long after the *Spirit* and his crew had returned to earth. The art is by Wally Wood, and is some of his best. Jules Feiffer wrote the script. A reproduction of Feiffer's rough layouts and dialogue for this story, with Will's editorial rewrites, was published in John Benson's very "professional" fanzine, *Panels* No. 1. The same issue also contains a long autobiographical reminiscence by Eisner and an interview with Feiffer. Copies are still available at \$2.50 each. Benson's address is 205 West 80th Street, No. 2-E, New York, N.Y. 10024.

The last *Spirit* story ran on October 5, 1952. Jules scripted it and the art looks

continued on page 26...

THE SPIRIT

Editor-in-Chief

WILL EISNER

Editor & Publisher

DENIS KITCHEN

Associate Editor

CAT YRONWODE

Subscriptions

HOLLY BROOKS

2...*Spirit Checklist*, part seven.

4...*Sphinx and Satin*. A pre-war Eisner story from 1941.

13...*Professor Pinx*. A Will Eisner-Lou Fine collaboration of '42.

21...*Shop Talk With Will Eisner*, featuring artist Gil Kane. The first of a periodic series.

27...*Survivor*. This issue's cover story.

37...*Deadline*. Jules Feiffer kills Will Eisner and draws this episode of *The Spirit* himself!

44...*Clifford*, by Jules Feiffer.

45...*Return From the Moon*. The very last of the outer space episodes drawn by Wally Wood.

49...*Outer Space ("The Martian")*. The last published *Spirit* story.

54...*The Unpublished Spirit*. A peek at what would have come next in the continuity, with unearthed Feiffer art and script and a Klaus Nordling script.

59...*Letters*. Expanded section, featuring artist Alex Toth.

-----APRIL 1981-----

Advertising in *The Spirit* helps us to provide the features and production quality that you appreciate. Support our advertisers and mention *The Spirit* by name when you order.

Will Eisner's *THE SPIRIT* No. 28. Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., Number 2 Swamp Road, Princeton, Wisconsin 54968. ISSN 0279-5523. Subscription rates: single issue \$2. Six issues (one year) \$12 in North America. \$14/year elsewhere via seamount or \$18/year via airmail. Second Class Postage paid at Princeton, Wisconsin. POSTMASTER: Send address changes to *The Spirit*, No. 2 Swamp Road, Princeton, Wisconsin 54968. Contents copyright 1981 by Will Eisner. All rights reserved under Universal Copyright Convention. The name *The Spirit* is registered by the U.S. Patent Office, Marca Registrada, Marque Deposee. Nothing may be reproduced in whole or in part without written permission of the publisher. This issue was printed in April 1981. Printed in U.S.A. Wholesale inquiries are invited. Write to us above or call (414) 295-3972 or 295-6922.



THE SPIRIT CHECKLIST

BY CATBYRON WODE



ABBREVIATIONS OF COMICS AND MAGAZINES

CM	Comic Media	IW/P	IW Plastic Man	SB	Spirit Bag
E	Eerie	K	Kitchen Sink Spirit	SCB	Spirit Coloring Book
FH	Fiction House Spirit	M	Modern Comics	SM	Spiritman
H	Harvey Spirit	P	Police Comics	TCM	3 Comics Magazine
IW/S	IW/Super Spirit	Q	Quality/Vital Spirit	W	Warren Spirit

WARREN SPIRIT REPRINTS, continued . . .

10	OCT 75	581, 582, 562, 570, (A), [539], [554], 559, 569, 557	Eisner + Kelly
11	DEC 75	488, 413, 390, 438, 368, 468, 441, 402	Eisner + Kelly
12	FEB 76	511, 512, 515, 439, 447, 394, 436, 521, 343	Eisner + Kelly
13	APR 76	456, 520, 490, 514, 369, 358, 408, 485, 432	Eisner + Mohally
14	JUN 76	530, 531, 532, 510, 517, 537, 572, 540, 534	Eisner + DuBay
15	AUG 76	477, 478, 479, 480, 486, 435, 497, 431, 421	Eisner + DuBay
16	OCT 76	411, 527, 327, 362, 302, 323, 424, 319	Eisner + DuBay
SPECIAL [SUM 75]		(401), (406), (474), (457), (458), (470), (417), (469), (316), (395)	Eisner

SPIRIT MAGAZINE REPRINTS (KITCHEN SINK, B&W)

The second series of Kitchen Sink reprints took up where the Warren series left off, as far as numbering. The format was changed slightly, though. Watercolour covers by Eisner are the rule, the magazine is printed on white paper, and a great deal of new work by Eisner is printed, in addition to SPIRIT reprints. This new material is NOT covered in this checklist, as it does not consist of SPIRIT stories. It will be covered in a future index, The EISNER Checklist.

NO.	DATE	SECTIONS REPRINTED	COVER
17	NOV 77	484, 518, 523, 536, 550, 560, 571	Eisner
18	MAY 78	573, 495, 556, 425, 350, 507	Eisner
19	OCT 78	391, 357, 437, 442, 440	Eisner
20	MAR 79	443, 423, 407, 568, 526, 635	Eisner
21	JUL 79	372, 349, 324, 335, 637	Eisner
22	DEC 79	379, 380, 381, 345, 636	Eisner
23	FEB 80	42, 297, 367, 506, 638	Eisner
24	MAY 80	43, 315, 320, 392, 639	Eisner
25	AUG 80	44, 339, 489, 386 & splash page of 563, 640	Eisner, Fine, Cabarga
26	DEC 80	75, 303, 306, 396, 641	Eisner
27	FEB 81	88, 112, 400, 555, 444, 642, 543	Eisner
28	APR 81	71, 114, 529, 553, 644, 645, & scripts for 646, 647, 648	Eisner

THE BOOTLEG SPIRIT BAG REPRINT (ANON., B & W)

Because the SPIRIT BAG reprints of 1972 - 1973 were incomplete, two concerned fans with a printing press and no scruples decided to reprint the missing story from the BAG set in a format identical to the others. This was a limited edition, given away to friends and fellow SPIRIT enthusiasts for free, simply to make their sets complete. In the place of the comments by Eisner which appeared on all of the regular BAG stories, this BOOTLEG BAG (the name is a misnomer, as the item was never sold in a plastic bag) contained a short explanation of the printers' motives. This statement was signed with Eisner's forged signature and disclaimed "any intent to defraud, swindle or infringe upon the copyrights of Will Eisner." A rare item.

NO.	DATE	SECTIONS REPRINTED	COVER
—	MAY 79	4	—

NEW SPIRIT STORIES (VARIOUS PUBLISHERS, 1966 - PRESENT)

Even though THE SPIRIT newspaper comic book came to an end in 1952, Eisner has on occasion brought the character out of retirement for an episode or two. Where these have appeared alongside of the SPIRIT reprints, they have been given code letters, such as (A), (B), etcetera. Some new SPIRIT stories were never published in the regular reprint comics and magazines, and these are also given code letters below. Only SPIRIT stories are indexed in this list — other new work by Eisner is dealt with in the EISNER checklist.

- (A) **THE HARVEY ORIGIN OF THE SPIRIT:** 7 pgs. (c). Script and pencils by Will Eisner; inks by Eisner and Chuck Kramer; lettering and colours by American Visuals staff. [Note: This retelling of The Spirit's origin differs substantially from both

the first version (Section 1) and "Dolan's Origin of the Spirit" (Section 294).] Published in HARVEY SPIRIT No. 1 (Oct. 1966). Reprinted in WARREN SPIRIT No. 10 (Oct. 1975) (recoloured).

- (B) **THE SPIRIT LAB [INVINCIBLE DEVICES]:** 2 pgs. (c). Script and pencils by Will Eisner; inks by Eisner and Chuck Kramer; lettering and colours by American Visuals staff. Published in HARVEY SPIRIT No. 1 (Oct. 1966).
- (C) **THE LIFE STORY OF THE OCTOPUS:** 7 pgs. (c). Script and pencils by Will Eisner; inks by Eisner and Chuck Kramer; lettering and colours by American Visuals staff. Published in HARVEY SPIRIT No. 2 (Mar. 1967).
- (D) **THE SPIRIT LAB [THE MAN FROM M.S.D.]:** 2 pgs. (c). Script and pencils by Will Eisner; inks by Eisner and Chuck Kramer; lettering and colours by American Visuals staff. Published in HARVEY SPIRIT No. 2 (Mar. 1967).
- (E) **THE CRIMINAL:** 1 pg. (B&W HT) Script and art by Will Eisner. Published in KITCHEN SINK SPIRIT No. 1 (Jan. 1973).
- (F) **[SPIRIT INTERVIEW]:** 1 pg. (B&W HT) Script and art by Will Eisner. Published in KITCHEN SINK SPIRIT No. 1 (Jan. 1973).
- (G) **[EBONY INTERVIEW]:** 1 pg. (B&W HT) Script and art by Will Eisner. Published in KITCHEN SINK SPIRIT No. 1 (Jan. 1973).
- (H) **THE LAST STRAW:** 1 pg. (B&W HT) Script and art by Will Eisner. Published in KITCHEN SINK SPIRIT No. 1 (Jan. 1973).
- (I) **[THE CAPISTRANO JEWELS]:** 4 pgs. (B&W HT) Script and art by Will Eisner. [Note: Although this was advertised as having been written in 1950 and finally completed in 1973, that is untrue. Actually, this story was layed out and drawn on the back of the bristol board sheets which had been used in 1952 for the original and unpublished version of Section 643, but that is the closest it ever came to the 1950s.] Published in KITCHEN SINK SPIRIT No. 2 (Sept. 1973).
- (J) **THE SPIRIT RETURNS:** 5 pgs. (B&W HT) Script and pencils by Will Eisner; inks by Eisner and Chuck Kramer; lettering by American Visuals staff. [Note: This story is impossible to reconcile with the regular SPIRIT continuity. The problem is not that Ebony and Dolan are seen to have aged while Ellen and The Spirit have not, but that Ellen, once mayor of the New York City clone, Central City, is now just a simple secretary in Manhattan ("When I finally gave up hoping you'd marry me I resigned myself to spinsterhood and took a city government job") and no mention is made of how Denny Colt's graveyard (and grave) has entered a continuum where New York has replaced Central City.] Published in NEW YORK [The Sunday HERALD TRIBUNE Magazine] (Jan. 9, 1966).
- (K) **THE INVADER:** 5 pgs. (full colour) plus 1 pg. (B&W). [Note: This is an oversized full colour item printed on heavy paper stock. The last page contains reproductions of Eisner's pencil sketches for the major characters and an account of how the story came to be produced as an outgrowth of a demonstration lecture in cartooning Eisner gave at Sheridan College, Oakville, Ontario.] Published by TABLOID PRESS (1973).

ERRATA AND ADDENDA TO THE SPIRIT CHECKLIST:

A few errors have crept into the body of the checklist, and since it began to run in KITCHEN SINK SPIRIT No. 22 there have been a number of additions to the list of stories reprinted. What follows is a combination of corrections and updates, as of this issue of the magazine.

42. 3/16/41. ("Introducing Silk Satin") [replied in 498] K23-5 "Silk Satin" (B&W Tones)
43. 3/23/41. ("Dipsy Dooble") P 31 (C) K 24-7 "Boomberslag" (B&W Tones)
44. 3/30/41. ("Captured by the Underworld") P 30 (C) K 25-7 "Captured" (B&W Tones)
75. 11/2/41. ("The Confession of Monks Mallon") K 26-8 "The Confessions of Monks Mallon" (B&W Tones)
88. 2/1/42. ("The Devil's Shoes") K 27- "The Devil's Shoes" (R&W Tones)

DEFINITIONS OF TERMS USED IN THIS CHECKLIST

["Title"]	My title for an untitled Section.	(B&W HT)	Black & white halftone of original Section.	(C)	4-Colour process, similar to orig.
"Title"	Title or headline on original splash; title given to reprint.	(B&W LS)	Black & white line shot of original Section.	(Recoloured)	Full-process colour, unlike orig.
(Title)	Title given in the post-war "Next Week" box.	(B&W Proof)	Black & white from original or retouched art or photostat.	(Retouched)	Minor changes in artwork.
0/0	Issue no./Story no. [Spirit stories only; others ignored].	(B&W Tones)	Black & white with flat tones.	(Redrawn)	Major changes in artwork.
0 - 0	Issue no. - page no. [only used on titles with page numbers given].	(B&W Wash)	Black & white with wash tones.	(Refried)	Same story, much dialogue same, names may be changed, new art.
		(B&W Zip)	Black & white with zipatone.	(Reprinted)	Same art & story. A Framed reprint has a new framing sequence & some original panels deleted.

112. 7/19/42. "A Crime Primer/M-U-R-D-E-R" K 27- (B&W Tones)
Sections 186 through 220: "Art by Diverse Hands" should read: Most pencils by Lou Fine, some by Jack Cole, inks by Diverse Hands, including Robin King.
297. 2/3/46. ("The Atomic Bomb") K 23-13 "The End of the World" (B&W Tones)
303. 3/17/46. ("Nylon Rose") P 98 (C) "Nylon Rose" K 26-16
306. 4/7/46. ("The Lipstick Print Case") K 26-23 "The Kissing Caper" (B&W Tones)
315. 6/9/46. ("Pool's Toadstool Facial Cream") Q 21/3 "Love Comes to The Spirit" (C) [omit reference to deleted date in this entry; that goes with Section 317] K 24-15 "Beauty" (B&W Tones)
317. 6/23/46. ("The Rubber Band") Q 21/2 "The Grumley Murder" (C) [Date on book (1946) deleted, otherwise unretouched] K 1-25 (B&W Proof) SCB "The Spirit vs. The Rubber Mind" (B&W Proof, retouched, splash page only)
320. 7/14/46. ("The Postage Stamp") Q 22/3 (C) K 24-22 "Cargo Octopus" (B&W Tones, first panel on splash page completely redrawn, otherwise unretouched)
339. 11/24/46. ("Coot Gallus") K 25-15 "Coot Gallus" (B&W Tones)
367. 6/8/47. ("No Spirit Story Today") K 23-20 "No Spirit Story Today" (B&W Tones)
374. 7/27/47. ("The Lamp") W 6-28 "The Lamp" (B&W Tones)
386. 10/19/47. ("The Doppelganger") [reprinted with new framing sequence in 563] K 25-45 "The Doppelganger" (B&W Tones; this story was reprinted in conjunction with its "doppelganger," Section 563, in the following manner: splash page of 563, splash page of 386 (first panel redrawn and reworded in part due to missing pasteover), pages 2-6 unretouched in any way, top two tiers of page 7 from 386, last tier of page 7 from 563. The missing last tier of 386 had almost the same words (but different pictures) as the framing sequence splash page from 563. See The Department of Loose Ends in K 25 for this same explanation worded in a different way.)
392. 11/30/47. ("Slippery Eall") SCB "The Spirit vs. Sam 'Slippery Eall'" (B&W Proof, splash only) K 24-45 "A River of Crime" (B&W Tones, splash page slightly retouched) The Film Journal 7 (Vol. 2, No. 4) B&W Proof, retouched splash page only [used as an illustration to an article on film noir]
396. 12/28/47. ("Umbrella Handles") K 26-30 "Umbrellas!" (B&W Tones)
400. 1/25/48. ("Montabaldo") K 27-20 "Montabaldo" (B&W Tones)
444. 11/28/48. ("The Amulet of Osiris") [refried in 642] K 27-49 (B&W Tones)
489. 10/9/49. ("The Death of Autumn Mews") K 25-22 "The Return of Autumn Mews" (B&W Tones, retouched)
553. 12/31/50. ("The New Year's Spirit of 1950/51 or: Feiffer Kills Eisner") [add to list of Sections parodied in this story number 503]
555. 1/14/51. "Rife Magazine" Panels 1 (B&W HT, splash only) K 27-41 "Rife" (B&W Tones, several large heads re-inked [not redrawn] because they had originally been inked by an assistant and did not match the style of the ones inked by Eisner)
563. 3/11/51. "The Case of the Double Jones" ("Reprinted Doppelganger") [This is a framed reprint of 386. The splash page and last tier of page 7 are new art.] K 25-45 "The Case of the Double Jones/The Doppelganger" (B&W Tones, splash page and last tier of page 7 only, reprinted in conjunction with 386, under which entry you can look for a fuller explanation if you aren't already sick of the whole subject)
639. 8/24/52. "Rescue [On the Moon]" K 24-53 "Rescue" (B&W Tones)
640. 8/31/52. "The Last Man" K 25-53 "The Last Man on the Moon" (B&W Tones)

641. 9/7/52. "The Man In The Moon" K 26-53 "The Man In The Moon" (B&W Proof, except for Tones on splash page)
642. 9/14/52. ("Refried Amulet of Osiris") K 27-56 "The Amulet of Osiris Refried" (B&W Proof, printed in reduced form, all 4 pages on one page)
643. 9/21/52. ("The Spirit Back On Earth") K 27-57 "The Return" (B&W Tones)

A NOTE ON TITLES: Certain story titles have been repeated in the course of reprinting *THE SPIRIT*. In particular, the *Outer Space* series seems to have re-used titles which are also associated with earlier stories, either because they were originally given to those stories or because they were added when the stories were reprinted. Examples include two different tales called "Heat," two known as "Rescue," and two entitled "The Return." The easiest way to distinguish the duplicate versions is to examine the art closely. If any or all of the characters are wearing space suits, or if small Martians are lurking in the background, you can assume you are looking at an "Outer Space" story. If there are no space suits or Martians in the story, you are almost safe in assuming that you are reading one of the regular "detective-adventure" *SPIRIT* stories.

SOME INCIDENTAL SPIRIT ART BY WILL EISNER:

What follows here is a by-no-means-complete listing of *SPIRIT* art drawn by Will Eisner for various fanzines, convention program books and the like. This list is NOT in any kind of order, neither chronological nor alphabetical. In many cases the information is incomplete as far as dates, publishers, etc. are concerned. Corrections and additions are eagerly solicited from the readership.

- The Collector 29 (1972) Running figure of The Spirit from Harvey.
- BBCC 98 (1973) Waving Spirit in trench coat used in ad for the cartooning course at Sheridan College. Drawing is inscribed "To the students of Sheridan College from Will Eisner/ Nov. 6, 1972"
- TACC Presents Comicon II (1980) The Australian Comic Club produced this program book for a convention. Spirit leaning on world globe on cover. Inscribed "In memory of John Ryan from Will Eisner '80"
- Multicon featuring Comics 1 (June, 1972) Cover is a small reproduction of what would have been the cover to Harvey *SPIRIT* no. 3, had it not been cancelled.
- Snarf 3 (Kitchen Sink, November, 1972) An underground type comic. Cover shows The Spirit and Dolan breaking into the Krupp Comic Works as underground cartoonists wallow in sewage overflow.
- Ev'ry Little Bug Sheet Music (Robbins Music Corporation, 1947) Cover shows despondent Ebony sitting on a fence and singing, plus a faked up Spirit Section, on the splash page of which are portrayed The Spirit, Dolan and Pop Parelli, the latter from Section 344, a story in which the song was sung.
- Gamut '76 Edition (Sheridan College, 1976) Full colour cover with Uncle Sam, The Hawk, The Spirit and Sheena, dated '74.
- Vampirella 50 (Warren, Apr. 1976) A five chapter Vampirella story set in and around Wildwood Cemetery features one very small figure of The Spirit drawn by Eisner: panel 7, page 44. The rest of the art is by the usual Warren crew: Gonzalez, Maroto, Torrents, Ortiz, etc.
- Will Eisner's Gallery 1 - present (School of Visual Arts, 1974 - present) This comic is the yearly class project of Eisner's cartooning course at SVA. Eisner *Spirit* covers on every issue, sometimes with supporting cast members such as P'Gell, Sand Saref, etc. Covers typically are "jam" efforts with all of the students drawing their own characters, and all are wraparounds. All are printed in two colours.
- Cosmos Vol. 1 No. 2 (Baronet, July 1977) Full colour centerspread of The Spirit, Dolan, P'Gell, Carrion, Julia, Balloon-borne Astronauts and Shambling Aliens on a green planetoid.

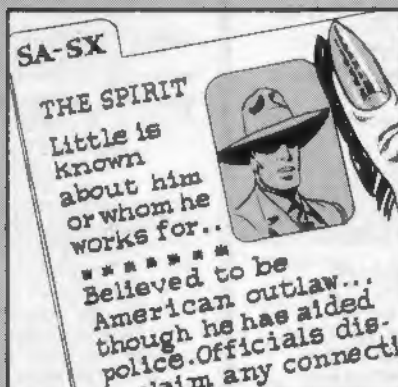
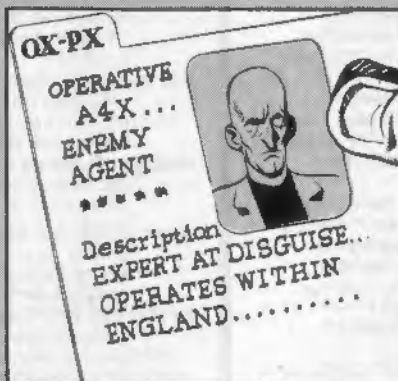
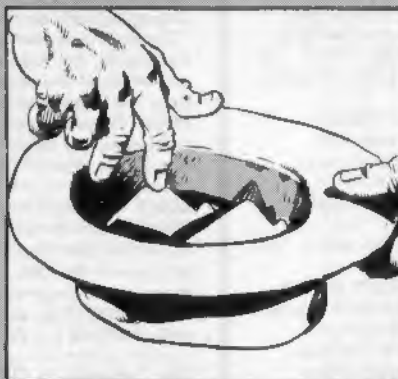
BEGINNING NEXT ISSUE: THE EISNER CHECKLIST !!!
Featuring a bibliography of interviews, articles about Eisner and *The Spirit*, parodies of *The Spirit* by fan artists, recent work by Eisner in which *The Spirit* doesn't appear, and much, much more.

ORIGINALLY PUBLISHED OCTOBER 6, 1941



DEEP BENEATH THE GNARLED TREES AND TIME-WORN TOMBSTONES OF WILDWOOD CEMETERY NESTLES THE SECRET HIDEOUT OF THE SPIRIT! LIKE AN AVENGING PHANTOM, THE SPIRIT WAGES A SILENT WAR ON THE ENEMIES OF SOCIETY... UNHAMPERED BY REGULATIONS, HE CARRIES THE FIGHT TO THE VERY LAIR OF THE ENEMY!

THE SPRIT



BY *Will Eisner*

THANK YAW!... EACH OF YOU HAS JUST DRAWN YOUR ASSIGNMENT !!



YOU, SATIN, AND YOU, SPHINX, ARE JOLLY WELL THE TWO MOST DARING OPERATIVES HIS MAJESTY'S GOVERNMENT HAS SEEN FIT TO ASSIGN MEH! THEREFAW, IN KEEPING WITH YOUR ATTITUDE, I CHOSE TO ACT MERELY AS DESTINY'S AGENT!



NOW THEN... A FORTNIGHT AGO, A PHIAL OF LIQUID BOMB, WHICH WE ARE PREPARING FOR MANUFACTURE IN AMERICA, WAS STOLEN! WE SUSPECT BOTH THOSE MEN ARE IN ENGLAND... NOW, EITHER ONE MUST HAVE THE PHIAL! NEITHER MUST LEAVE BRITAIN ALIVE!



GOOD LUCK, AND BE CAREFUL... BOTH MEN ARE QUICK-WITTED AND ELUSIVE!

ER.... MAJOR CHAHMLEY, MAY I ASK TO BE RELEASED FROM THIS JOB?



W..WHAT?!! PF..PF.. UN-HEARD OF, OL' GIRL... NONSENSE!

THEN, SPHINX, WILL YOU EXCHANGE ASSIGNMENTS WITH ME?

--ER



NO... I SHAHN'T PERMIT THAT... YOU MAY GO, SPHINX! I SHALL DISCUSS THIS WITH SATIN... ALONE!

VEDDY GOOD SAH!



PLEASE, MAJOR, I CANNOT HUNT DOWN THIS MAN! ANY OTHER, BUT NOT HIM! THAT IS... I WON'T!

MAY I REMIND YOU, 'SILK' SATIN, THAT YOUR CRIMINAL RECORD IS STILL WITH SCOTLAND YARD!



BECAUSE YOU AH SO DASHED CLEVAH... BECAUSE BRITAIN NEEDS THE AID OF ALL HER SUBJECTS, WE PANDONED YOU... THEREFAW YOU HAVE NO CHOICE! EITHER THIS, OR OLD BAILEY! FURTHAMMAW...



YES SIR?

HAWKINS, YOU WILL WORK WITH THIS YOUNG LADY FROM NOW ON! AWFLY SORRY, OL' GIRL, BUT ONE CAWN'T TAKE CHANCES IN WAH, Y'KNOW!



ONE HOUR LATER, SATIN AND HAWKINS STRIDE ALONG THE BLACKED-OUT QUAYS OF BRISTOL...

BLIMEY, MISS SATIN--Y'AIN'T SAID A WORD FOR AN HOUR! WHAT'S UP?

HAWKINS, IF YOU WERE ASSIGNED TO KILL SOMEONE YOU LOVED FOR THE SAKE OF ENGLAND, WHAT WOULD YOU DO?



OW...THAT'S AN UNFAIR QUESTION, BUT I'D SAY IT WOULD DEPEND ON WHO I LOVED MOST AND HOW MUCH WAS AT STAKE...POOR GIRL, YOU'VE GOT A BIT OF A PROBLEM, WOT?

YOU'VE GIVEN ME THE ANSWER, HAWKINS! ...I'M GOING AFTER THE SPIRIT IN EARNEST!



MEANWHILE, BACK AT MAJOR CHAHMLEY'S OFFICES...

WE FOUND POOR OL' 'AWKINS JUST LYKE THIS, 'ERE HIN A CLOSET!

THEN THE SPIRIT IS NOW WITH SATIN... POSING AS HAWKINS!



...AND BACK IN BRISTOL...

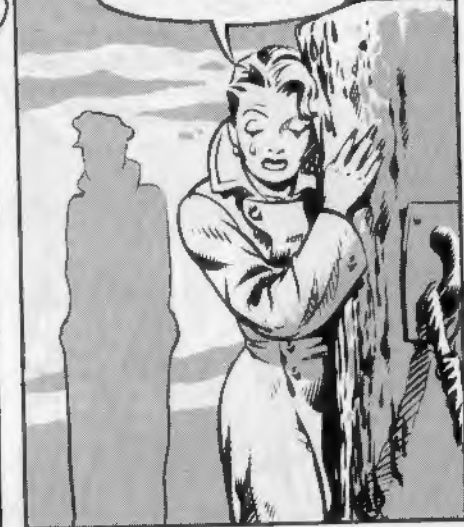
NOW, HERE'S OUR PLAN... THE SPIRIT WILL SURELY HEAD FOR AMERICA AT THE FIRST CHANCE... I'VE SUPPLIED THAT CHANCE... BY NOW THE WATERFRONT WILL KNOW THAT THE TANKER "YAKK" IS SAILING AT DAWN!



DELICEDLY CUTE, MISS SATIN--E COMES ABOARD, AND WE NABBS THE BLIGHTER! RIGHT!!



AND PRAY HEAVEN WE DON'T HAVE TO HURT HIM...



WELL... GOODNIGHT, MISS SATIN! GOT TO FILE A REPORT!

'NIGHT, HAWKINS! I'M GOING UP TO BED!



...IN A FEW LIGHT BOUNDS, HAWKINS IS ON THE PIER-- SCALES SLIME-RUSTED SIDES--



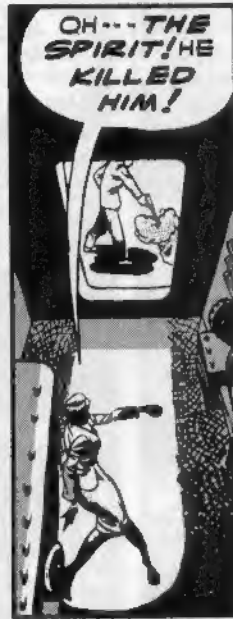
...AND DROPS LIGHTLY ON THE DECK OF THE "YAKK"!

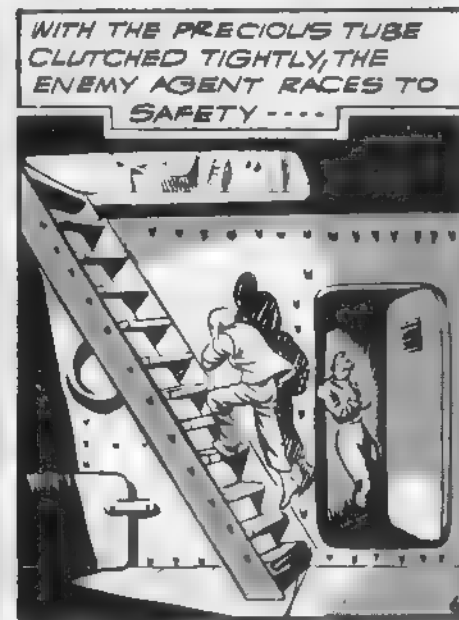


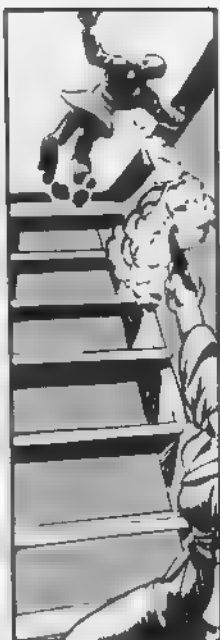
SATIN!

'EVENING, HAWKINS! I EXPECTED YOU!





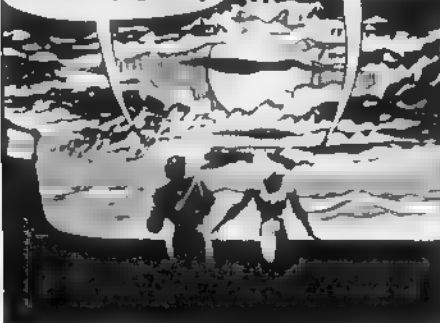




A LITTLE LATER, ON DECK...

WELL, SATIN, THE FOREIGN AGENTS ARE NICELY TIED UP IN THE WHEELHOUSE! THAT AMERICAN PATROL SHOULD BE HERE SOON!

YES... LOOKS LIKE THE END OF ANOTHER ADVENTURE TOGETHER!



SATIN--COME HERE! WAS WHAT YOU SAID WHEN YOU THOUGHT I WAS HAWKINS, TRUE? YOU-- YOU CARE FOR ME?

--ER.. I--NO! I DON'T LOVE ANYONE!



SATIN! YOU'RE EVADING!

BESIDES-- YOU BELONG TO ELLEN DOLAN!



--LOOK! A BRITISH CUTTER!!



THEN YOU DIDN'T CONTACT THE AMERICAN PATROL! NO! OUR PEACE TREATY ENDED WHEN WE GOT CONTROL OF THE WHEELHOUSE!



WHY YOU DOUBLE CROSSER!



COME HERE WITH THAT PHIAL!!



HA, HA! STOP KIDDING!



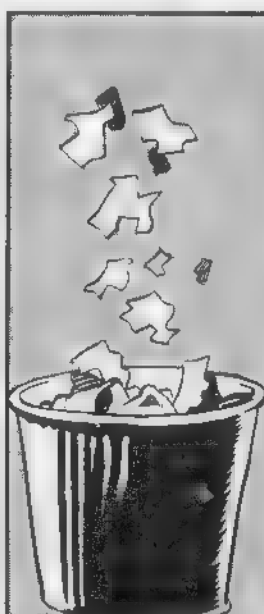
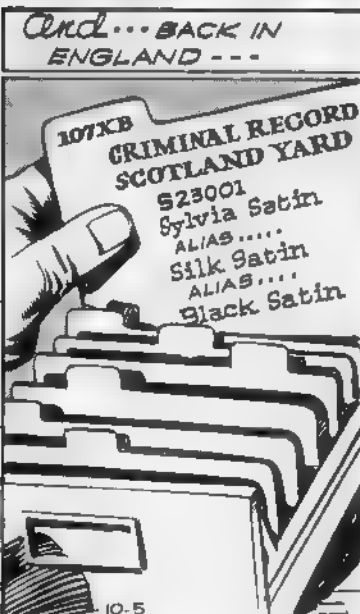
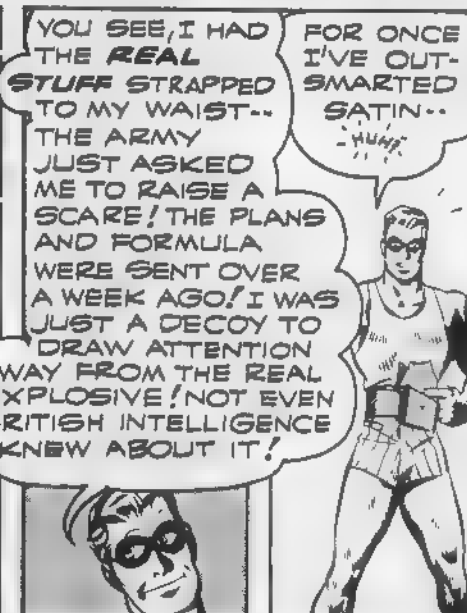
GOTCHA!

EEK! THE PHIAL!



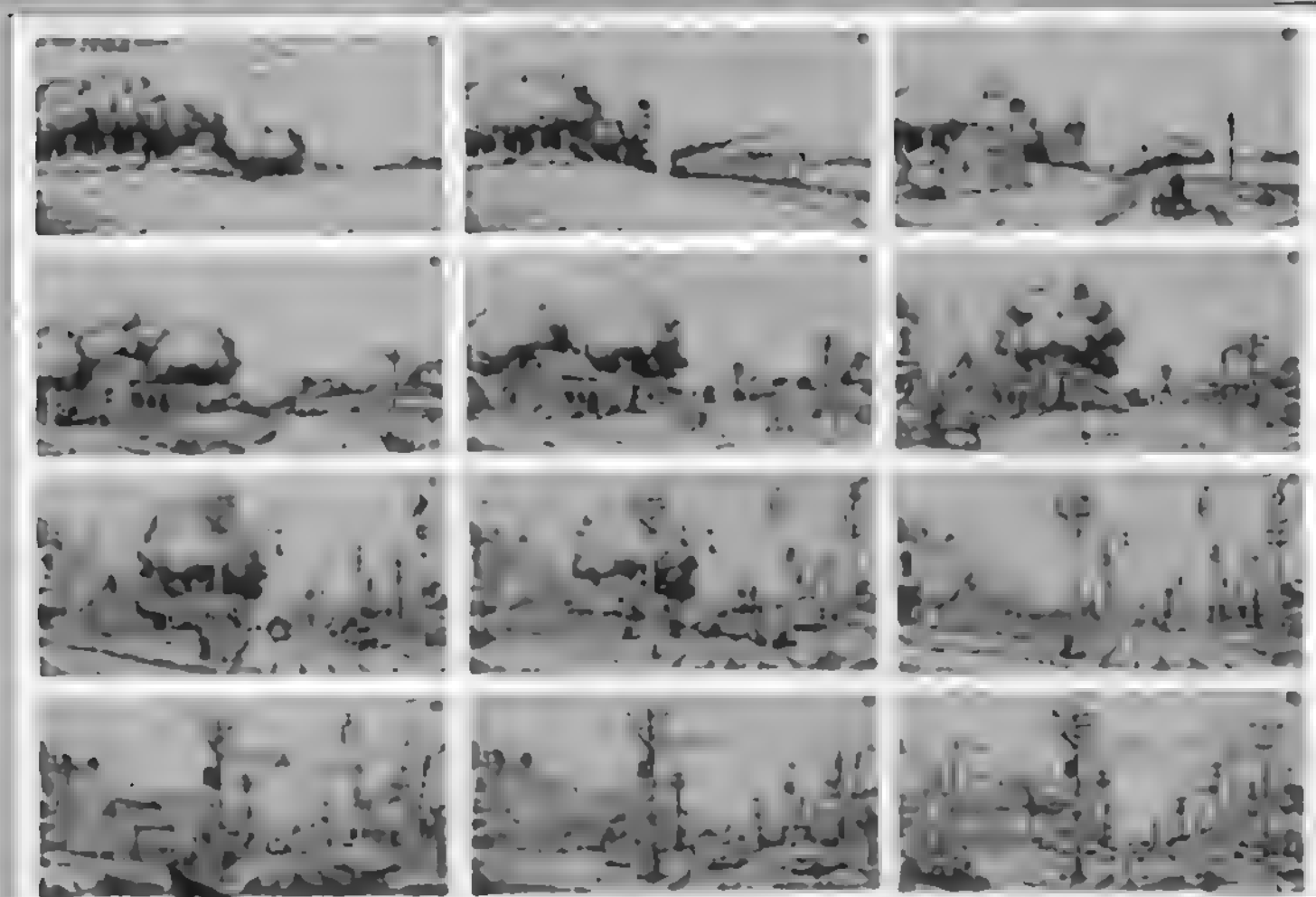


DAYS LATER, BACK AT WILD-WOOD CEMETERY, THE SPIRIT'S SECRET HIDEAWAY ---



NEW

R. CRUMB'S "A Short History of AMERICA" POSTER



© 1995 by Kitchen Sink Press, Inc.



THIS NEW POSTER IS
DESTINED TO BECOME
A CLASSIC. ALREADY IT
HAS BEEN HAILED AS
POPULAR ARTIST ROBERT
CRUMB'S "FINEST WORK!"

Beautifully colored. Universally ap-
pealing. Use coupon at right on a
reasonable facsimile. Order today!

KITCHEN SINK PRESS, 2 Swamp Rd, Princeton, WI 54908

Enclosed is my check for \$_____ for _____ copy(s) of
Robert Crumb's "A Short History of America" poster,
at \$3.75 each, plus 75 cents postage & handling. Please
ship my poster in a sturdy mailing tube.

Wisconsin residents must add 4% sales tax.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

You may xerox this coupon or substitute your own writing!



Professor Pinx

ORIGINALLY PUBLISHED AUGUST 2, 1942

**ACTION
Mystery
ADVENTURE**

**The
SPIRIT**



BY WILL EISNER

NEXT MORNING,
THE SUN
BURSTS
BRIGHTLY
INTO THE
PLEASANT
HOME OF A
MILD
MANNERED
LITTLE
MAN..

PROF. PINK
PSYCHOLOGIST

CHEERIO, CORNELIA..
AND HOW ARE OUR
GUESTS THIS
LOVELY DAY?

Reg. U. S. Pat Off

DOCTOR, DO
YOU THINK
IT'S WISE..
TWO OF
THEM?

OF
COURSE..
NOW I
GET TWICE
AS MUCH
RENT...AND
YOU KNOW
THE SALES
OF MY
BOOK
HAVE
DROPPED
!!

BUT AREN'T YOU
AFRAID?

FEAR IS A
DISEASE.. A
LOW ANIMAL
WEAKNESS..
MERCY WHAT
WAS THAT?

BANG!
BANG!

UPSTAIRS

GET OUT, RINGO! GET
OUT! I DON'T WANT
NO RAT MUSCLIN' IN ON
MY HIDEOUT!

SHADDUP, YA DIRTY
STOOLIE! WHEN I
WALK OUTA HERE,
IT'LL BE AS YOUR
PALL BEARER!

OH, YEAH?
HEY, LOOK
OUT, DOC!

GENTLEMEN!
GENTLEMEN!
CONTROL..
CONTROL,
PLEASE!

YOU BOYS SHOULD BE
FRIENDS.. YOU HAVE A
COMMON ENEMY.. THE
POLICE! LET ME SHOW YOU
HOW TO WORK OUT YOUR
DIFFERENCES,
THE PINK
WAY!

I'LL GET A CHECKER
BOARD.. MATCH WITS
NOT GUNS.. AND
YOU WILL GAIN
EACH OTHERS
RESPECT!

NOW, I SHALL REMOVE
THESE FIREARMS..
UGLY THINGS!

SURE,
TAKE 'EM
AWAY!

DAT'S RIGHT,
DOC!

NOT FAR AWAY, WE FIND AN UNSUNG
HERO TAKING AN UNEARNED
SNOOZE..



SHHH... YEAH, HAND
OVER DAT BOTTLE O'
RED NAIL POLISH YO'
FOUND AWHILE BACK!

HEE,
HEE!!



LATER

HO HUM!
GUESS
AH'LL MAKE
SOME SOCIAL
CALLS..



AH WONDRAH WHAT'S
WRONG! EV'YBODY
TAKES ONE LOOK AT
ME AN' THEN
DIS'PEARS!



SEEMS LIKE AH AIN'T
VERY POPULAR T'DAY!
AH'S GETTIN' DE
COLD SHOULDAH
EV'YWHERE!!

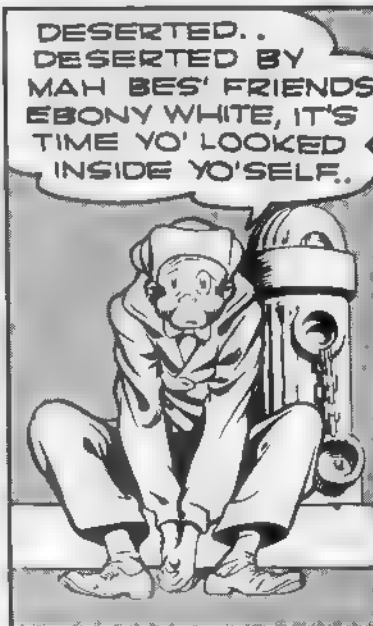


DEAH'S MAH
OLE PAL.. HI,
PIERPONT!

S'LONG,
EBONY!



DESERTED..
DESERTED BY
MAH BES' FRIENDS
EBONY WHITE, IT'S
TIME YO' LOOKED
INSIDE YO'SELF.

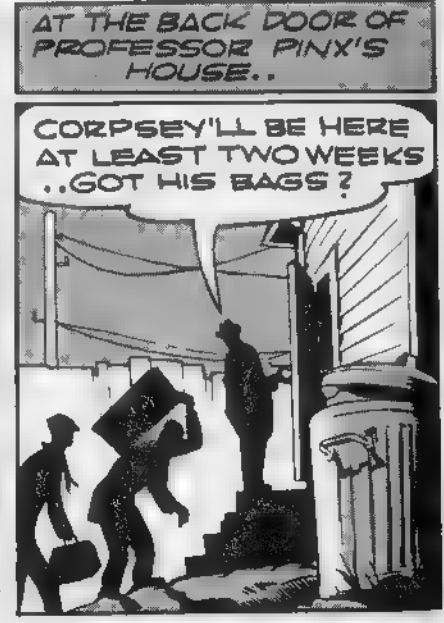
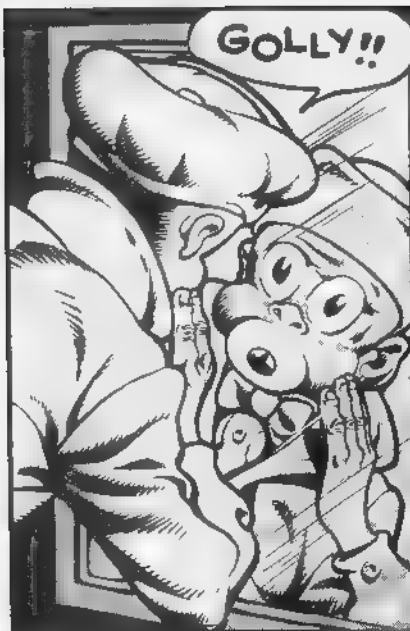


PROFESSOR PINX..
HE CAN HELP!
I'LL HAVE MAH
P'USONALITY
RENOOVATED!

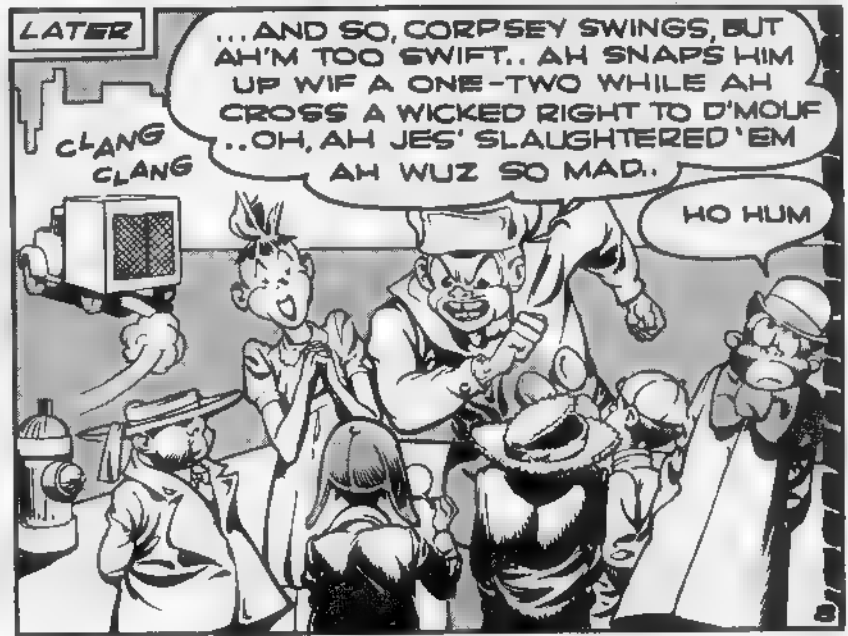
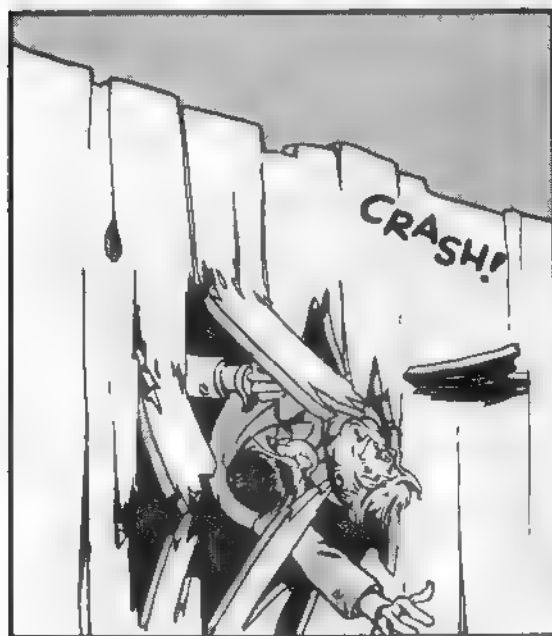
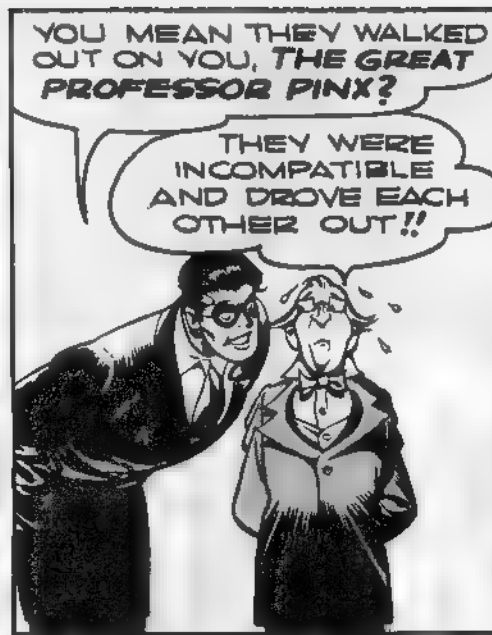














GIL KANE

The following interview was conducted with Gil Kane in his studio in the autumn of 1980. It grew out of a realization that much of how the major cartoonists think, privately, and go about their work is really never shared with the usual fan interviewers. I believe this is due to the emphasis editors place on the personality of the artist. Often, too, I suspect the artist is guarded about such "intimacies" lest it convey a less-than-glamorous image. For many years I have missed the very forthright and freely giving talk that is characteristic of a studio or shop setting. In retrospect these ed-shop talk were some of the most rewarding in my own studio during the early years of comic books.

I chose for this first experiment to talk to one of the most important contributors to the sequential art form, who is also thoughtful and articulate. Space restrictions required me to narrow the area and avoid elaboration. They also forced me to discipline myself—to refrain from insinuating my own views. The idea here is to provide the reader with an insight or rather, I should say, a peek over the shoulder of a major American comic book artist who is confident and mature enough to be candid.

To understand the intentions of artists is one of the best ways to evaluate their works or to measure the success of their efforts.

Eisner: Okay, Gil, let's start with your approach to the art. How do you generally work?

Kane: Well, I never felt that I was a natural drawer, so I would examine everything until I found an approach I could rely on. Most important to me in the telling of the story was the layout. A system which involves a layout paper, a layout page.

E: Are you talking about a layout paper in terms of panels on a page... or are you talking about a rough layout of the story?

K: Well, I obviously think in terms of the total story... I approach the material on a page by page basis trying to determine whether I'm going to be very expressionistic, theatrical in presentation, or very schematic like, say, Hal Foster, who has a very schematic approach—a way of dramatizing a story which proceeds almost like a blueprint...or, Eisnerish; very dynamic, dramatic, understated, subordinating everything to the characters and story itself. I'm influ-

enced to the extent that I think I can go either way.

E: During your career, what's been the ratio of working from a hard script as op-

posed to writing your own story?

K: Well, overwhelmingly I've worked from scripts, but the most freeing experience I've had, other than working from my own



Logo above: Will Eisner's view of himself (left) and Gil Kane at work.

Below: Gil Kane's version of the same duo.

materials, is to write according to the technique that Stan Lee and Jack Kirby worked out, which was talking over a plot line with the writer and then laying out the entire story dramatically, and afterwards the writer comes in and puts in the copy. I find that for me that is the most satisfying thing. I'm rarely in agreement with a writer. In fact, it's ridiculous that the first one to approach a white, unmarked page is the writer and not the artist, or that he makes all determinations on how the page is cut up and everything else.

E: Then you feel that the "Lee-Kirby" approach gives you maximum control?

K: Yes, absolutely! I haven't had too many experiences in my work where I'm actually doing the kind of work that I prefer to do. Mostly I hire myself out to do work, so I find this technique is the most freeing technique and allows for the highest kinds of development.

E: Do you ever sit down with a writer and you talk out a plot?

K: Often. I generally contribute to these plot sessions so I'm aware of where this thing is going. I'm trying to create not a plot line but a line on which to hang dramatic sequences that reveal character and motivate the plot line. I use the pictures to create character and mood. For me, the first thing that has to be done is to approach the layout of the material. Here I am freed from the consideration of drawing, of spoiling the page. I always have some anxiety so I always practice, a little like a small prayer before I actually get into a story. I start every morning off with a certain concern that I'm not doing as well as last night. As I get into it and the anxiety drops away, I'm able to focus on the

work entirely. This happens every day of my life. I always feel I'm not drawing as well as I could.

E: Do you then make some kind of thumbnail breakdown of the story in its entirety...like a storyboard?

K: Yes. What I do, depending on whether it's a job where a great deal of money is concerned or even more, an enormous breakthrough for me professionally, I approach it as deliberately as I can. I generally work through the entire book with half size breakdowns and then go back to drawing the panels. Nearly always when I work with thumbnails it removes a certain inhibition and I find I carry my thumbnails through 80% of the time. For instance, when I was working out my newspaper script we worked out thumbnails every week for the entire week. Ron Goulart, the writer at the time, would write the material. Very often the drawings were so loose he'd have to call me so I could explain it to him. From those visual ideas, I then make very comprehensive drawings on an overlay sheet.

E: Oh, not on the board itself?

K: I never draw on the board. I draw on an overlay sheet and then on a lightbox I trace off the material to the finished board.

E: Then do you ink immediately?

K: I ink immediately. I used to tighten the material with a pencil but that was an extra step and I wasn't doing myself any good so now I try to be more finished in the layout drawing. What is left is just inking the material. I find it frees me from screwing up the final page, whitening out, or pasting over, which to me are the most unacceptable things. I can't stand a page that's marked up in any way. I still work with a piece of

drawing paper under my hand so I don't smudge the penciling. I have to have a very pristine finished work.

E: The result is usually a clean board. Boy, you should see some of my pages... you'd vomit! Anyhow... how do you deal with the balloons and panel outlines and so forth?

K: I plan a composition entirely in terms of where the balloons are going to be placed. That's my first priority. I know exactly what space I have left—usually $\frac{1}{4}$ to $\frac{2}{3}$ of the panel and I fill that. I hate to have the balloons either depend on the border lines on the side or the top, so I float them and give the illusion of space or air behind them. I suggest background behind that space and as a result you have the feeling that the balloon goes right up to the top. Then you don't have to break up figures. You can have a figure showing through between the balloons.

E: Do you have an idea of how large the balloons will be...or do you leave space for the writer to insert the text?

K: That depends on whether I'm doing an adaptation from a written piece. If the words exist, I measure the space meticulously. If I'm dramatizing it merely from an outline after a conference, then I leave a portion of the panel and draw around it.

E: How do you deal with timing or rhythm? Maybe these aren't as big a factor for you as they are with me. As you know, I'm very concerned with the subject. This is a tricky question because timing and rhythm relate to style and approach... both very personal factors. Also, do you deal with the essence of time?

K: I concern myself with rhythm all of the time. I have my own ideas on how rhythm

REX LEAVES THE PLANET ESMERALDA
HEADED FOR OUTER SPACE.

ALL WE ARE SURE OF, REX,
IS THAT A HUGE SPACE-
CRAFT GRABBED UP OUR
SQUAD SHIP...

...THEN THEY MADE A
HYPER-SPACE JUMP
AND LEFT OUR PLANET
SYSTEM COMPLETELY!

YEP, PLUS ALL THE
BROTHERHOOD PRISONERS
WHO WERE BEING HAULED
UP TO THE **HOOSEGOW!**

WHICH LEADS US TO THE
LOGICAL CONCLUSION
THAT...

BY NOW CHAVEZ
AND THE REST
COULD BE AT THE
BROTHERHOOD
STRONGHOLD...

...BUT IT'S A
MIGHTY B.G
UNIVERSE
AND WE
HAVEN'T **ONE**
CLUE AS
TO WHERE
THAT
STRONGHOLD
IS!

ALTHOUGH
WE DON'T,
I KNOW
WHO **DOES!**

YEAH, THERE'S
A CERTAIN
ROBOT WE
HAVE TO
TALK TO!

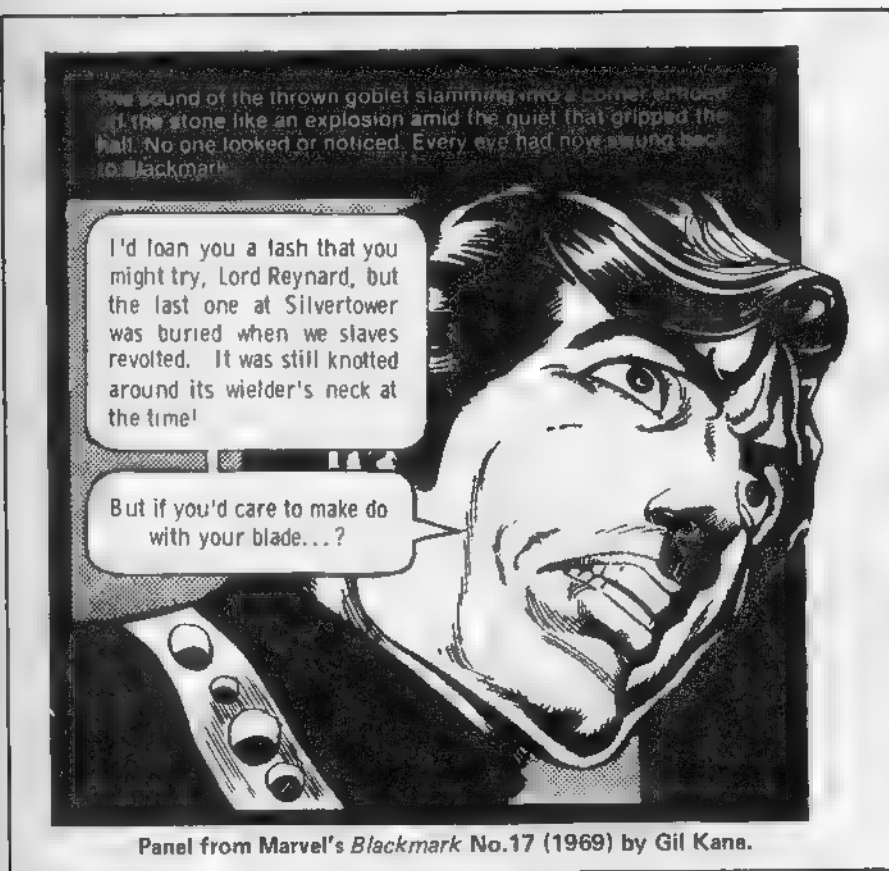
TAKING CHAVEZ,
TAMMANY AND THE
WHOLE DARN STAR
HAWKS CREW
WITH 'EM!

IT WAS
THE
BROTHERHOOD
THAT DID
THE SNATCHING.

© 1978 BY NEA, INC.

KANE
GOLARCT

6-19



Panel from Marvel's *Blackmark* No. 17 (1969) by Gil Kane.

is developed. I think the text is an essential part of what's happening. I've never felt that this is a purely visual medium that depends on a kind of elaborate pantomime in order to go through with the gags. Text is like sound in a sound film. It is not possible in my mind for the drawing to convey all the information. So, I work one against the other for a flow of rhythm through a sequence of action. I depend heavily on the written material.

E: How do you regard the panels themselves? What value, if any, do you give the shape of the panels or containments?

K: Well, I believe the filling of the entire page by panels, even when they're open panels, has characterized comic strip material. Now that we're moving into a glossier kind of production, I think we should approach the material the way slick magazines use their space. I would prefer to get away from the straight, rigid breakdown. No matter how I slash or cut or angle the panels, I feel that I'm imprisoned by that rectangular shape and I feel that I would much prefer book and magazine design.

E: So your consideration is a total design rather than a means by which you can discipline the readers... By "discipline" I mean command the audience's attention and control their focus.

K: I believe as long as the old Sunday supplement type grid shape is retained it is not possible to introduce complex ideas in the text because the text always burdens the picture in the grid breakdown. Copy always looks lousy in the grid situation. It's always an invasion of the picture's space. I think a lot about panels but I don't have any fixed ideas any more.

E: To sum that up: the look of the total page and the impact of its totality is impor-

tant to you... How concerned are you with the lettering or the lettering style? You have done, I think, an entire book where all the text is set type and you have done books where it was hand lettered.

K: One of the advantages of type is that in a small space, without intimidating the picture or overcrowding, you're able to convey an idea as fully as possible. I just think that each picture needs as much help as it can get. Sometimes, of course, a picture can be very informative without text. There are times when there's kind of a heartbeat, a silent moment, and you want to have that silence preserved in every way. But in other situations you want to suggest the temperature of the room, the impatience of the people who are talking to one another, all of the things that are so difficult to convey merely from the picture. To try to convey them you could spend days on one single picture.

E: Assume price and time is not a consideration—if someone came to you and said, "Here, do this ten page story. Select whatever you want," would you select type or hand lettering?

K: I would prefer type because I think type absolutely concentrates the same amount of information in 1/2 or 1/3 of the amount needed for hand lettering.

E: Then you feel the aesthetic question of hand lettering versus type is subordinate to the information transmitted.

K: Yes, it's a consideration, but in the end it's subordinate.

E: Let's move on to style and technique. Currently what is the medium you use? Are you using pen, brush...?

K: I use markers mostly. That's because I am heavy handed. I've been a penciler most of my life and I never developed the

kind of precision and delicacy that most people evolve when they're using either a pen or a brush. Using a marker I can get a range of effects and I find them very satisfying. But I must tell you, I wish it were possible for me to use a pen or a brush more effectively because I find certain limitations with a marker. But I take advantage of my limitations and further my technique as far as I can. I find I'm able to work quickly. I'm never going to be the kind of artist that does long and highly evolved drawings, very detailed, carried through to the last possible delicate line. It's simply not what I'm concerned with. I'd like to have a piece of work as finished as possible but I like to deal with dramatic ideas.

There are a lot of artists with the academic skills, particularly of the Phillipino schools, for whom the drawing becomes an end in itself, a virtuoso feat. The idea of putting it in service to a narrative idea is absolutely secondary and subordinate to them. It seems that comics are breaking into two schools: the single picture school and the people who are still involved with continuities. Very rarely do you have a person crossing over.

E: That does seem to be a pattern. History shows a continued flow of movement from sequential art to decorative art. This brings us back to draftsmanship. You're recognized as a very strong draftsman and your figures are heroic. By and large you work in the heroic genre.

K: Operatic!

E: Alright, operatic.

K: At different times in your life there are different things that influence and motivate you. What I'm looking for now is a kind of heroic style of drawing, but I want to create realistic levels, so over the years I've become more concerned with drawing than I ever was when I was younger. I'm more concerned with literal representation of certain things.

E: What do you mean by that? Are you talking about extreme realism... greater realism?

K: No. I'm only talking about what you need to convey an idea. I'll use two artists whom I admire enormously as examples: Alex Toth on one hand and Wally Wood on the other. Toth is an artist who's devoted himself increasingly to a study of light and dark patterns and silhouette. He's one of the best draftsmen to ever enter the field. He reduces everything to pure form. For him less is more to the extent that --- say the drawing of the inside of a spaceship--- he would reduce it to geometric forms, pure shape and form. To some extent he loses the inherent characteristics of those forms. Now Wally Wood, on the other hand, doesn't have anything like the sophisticated sense of form and shape that Alex has, but when Wally did the insides of spaceships he had a greater feeling for the characteristics of those machines. So, while his machines didn't have the purity or sophistication of Toth's nuanced forms, he did a gadgety kind of spaceship. Alex's stuff never did resemble the innards of machinery the way Wally's did.

E: One is literal and one is suggested. What are you driving at?

K: Obviously what Wally did was not literally draw the inside. He faked the inside of

a spaceship, but he did it with drawings that suggested this machinery. His suggestions were entirely successful. What I want to convey is a credible and believable background. I learned to draw everything, because I believe in the end you have to have some sense of the character of something in order to convey it properly.

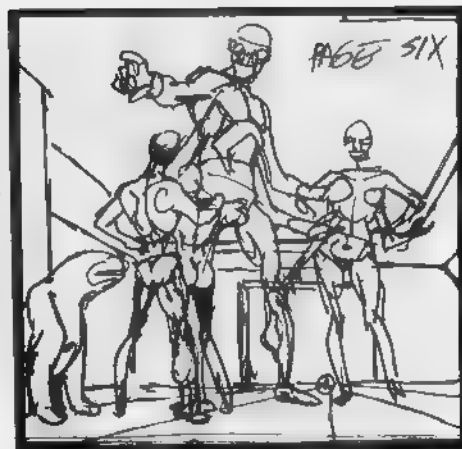
E: Do you do your own backgrounds?

K: Yes, I draw everything from scratch. For years my backgrounds were totally devoid of that kind of character. I didn't give buildings character. If I did they were vacant because I never imposed a context in which the buildings were part of the atmosphere, part of the story, part of the narrative. Now, to the extent that I can turn my

attention to everything, I try to bring character to all the elements in the story. Now I'm involved in several new projects. I feel I need to be as resourceful as possible so I've started something again that I haven't done in years, and that is I practice every day for one and a half hours. I practice heads and figures. I draw from photographs, anatomy books and medical texts. I practice every single day and the minute I stop, I run to the drawing board so it doesn't cool off.

E: It sounds like a pianist doing finger exercises.

K: Yes. I work at expanding as well as retaining precise information.



Example of preliminary Kane layout using markers.

E: Is it that when you're working, you're not constructing? Obviously you know enough about anatomy and perspective. No question about that.

K: I don't draw merely to learn representational drawing. I draw to improve my rhythms. The figure is the measure of all things. My whole sense of design came from George Bridgman, the anatomy teacher, not from somebody from whom I studied composition. All of the natural twists and turns and rhythms of the human form created my whole sense of design in terms of composition. I do it to maintain my rhythms in the figure. Every time I do it, I reveal something new to myself. It's not merely maintaining a facility. I do it for information. I do everything for information. I read for information; I discuss for information. I pump everyone I know for information and I draw only for information. When I practice it's not merely to get to a certain level of facility. The overriding consideration is exploring for ways to have more understanding.

E: When you're doing what I call the finger exercises in the morning, you're drawing from photographs. Are you learning how an automobile or television or radio is constructed or is it human beings you're drawing? What?

K: I draw with several things in mind. One is an examination of form. Now in my own mind I've created two terms for the opposing qualities of art. I call one organic and the other geometric. If I were to pick out illustrators, I would say Robert Fawcett would be a geometric artist. His line has geometric qualities. It would drop precipitously and brilliantly from one point to another and actually accent the shape by being natural and geometric. He would make fingers squarer, always brilliantly, but always with the idea of evolving the shape, the silhouette. I'm greatly attracted to that style because it was the first ordered quality I could impose on what I thought was an aimless style. Now that I'm older I have a tendency to like natural forms. I like lines that constantly come in contact with all the subtle forms of anatomy—the head, the nose. If you draw as delicately and nuanced as possible, those forms that are so satisfying in the way they're pulled together, rolled together, make new forms—I call that an organic line, one that accommodates all sorts of natural qualities in the figure. Somewhere in between the strength and power that the geometric line gives you and the lyrical quality that the organic

line gives you is what I feel I want for myself. For me, the artist that most epitomized that style was Louie Fine. He was the most brilliant designer; there was no question. His stuff was loaded with design. He loved Leyendecker; he loved all the artists that had brilliant design concepts. But he could draw so extraordinarily well that what he was able to do was create a quality of organic drawing. His faces were so fleshy. His fingers were so fleshy. He was so aware of all the natural qualities so he combined this enormous design sense in which you use a very controlled quality in terms of silhouette and yet with an understanding of natural form. To me that is exactly what I've been trying to do for years. Every day when I practice I try to move one step further in that direction.

E: I know! I know! I spent several early years working alongside him. A brilliant artist, as you say! So that's where you're heading.

K: Controlled art; very structured work.

E: As far as the basis of anatomy you obviously have no problems. It's part of what you've learned long ago.

K: But I find with anatomy, and I find this with artists whose work I've admired for years, when they don't study they generalize their information. They still know their anatomy but not as they used to, so exquisitely and precisely. When I'm doing figures for anatomy, naked figures and torsos and arms, I'm not going to kid myself about the subtlety of where the neck and shoulder girdle join and what happens there. There isn't any artist that knows that to such an extent that he can simply step away from it. One of the things I hate is to be stopped by things I can't do, and there are so many things I can't do so I try to see my work in perspective. I create drawing problems all the time for myself while I'm working which is why I do foreshortened figures.

I'm an artist that I think has a good feeling for the internal quality of things. For instance, I can feel a horse but it took me a good many years before I could draw it. I know guys who have extraordinary feelings for impression so they don't feel the horse but they can put it down well enough to fake it. It took me years to get to that point. I couldn't fake it; I had to learn how to draw because faking it didn't correspond to the inner quality I felt about animals. Again, I have to go back to Louie Fine, who was my original inspiration. He would draw horses that totally express my whole personality, exquisite stallions that didn't live anywhere except in Louie Fine's mind-- with enormous manes and tails and flaring nostrils. They looked like merry-go-round horses. They were so stylized. A horse like that is such a direct expression. You really have to learn how to draw the horse in order to properly present your idea. But there are other people who are not so obsessed about horses, so their impression is a very good workmanlike thing that they are perfectly satisfied with for years. The areas of their interest, the areas where they're endlessly interested, are where they keep on working and studying.

E: Thanks, Gil. It's probably the one time we had a conversation during which I did not interrupt.



A CONTRACT WITH GOD

BY WILL EISNER

A POWERFUL GRAPHIC NOVEL BY THE CREATOR OF
THE SPIRIT -- UNIVERSALLY PRAISED AS A STEP FORWARD
IN THE EVOLUTION OF COMICS

Kitchen Sink Corner c/o No. 2 Swamp Road c/o Princeton WI 54968

Please send me _____ copies of Will Eisner's graphic novel A Contract With God at \$4.95 each, plus \$3.00 shipping and handling. I have enclosed _____.

☐ Please include a catalog of your other publications.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

A xerox copy of this coupon or your own writing may be substituted.

like Will's pencils, with inks by a shop assistant such as Al Wenzel. The story ends with a cliffhanger — a Martian "monster" is holding a farmer hostage and demanding to be taught the English language. Rather than leave you hanging at this point for the rest of your life, we are including in this issue the original scripts for the never-published Spirit stories which would have followed this one had not the series been terminated. Two more written by Jules Feiffer and one by Lady Luck artist Klaus Nordling, and a fuller explanation, accompanies them.

Finally, we also present the first in an occasional series of interviews of cartoonists by Will Eisner. Unlike the interviews in fanzines which typically ramble on about the artist's career, friendships and business dealings, these "shop talks" will focus on the nitty-gritty issues of technique, materials, styles and theories about cartooning as an art. Gil Kane and Will Eisner have been friends for many years, and here they discuss everything from white-out and magic markers to the way Lou Fine drew horses.

Next issue we'll be bringing you more Spirit stories by Eisner, another by Eisner and Fine, some new work by Will — and, of course, lots more Loose Ends. See you then.

---cat yronwode

ADVERTISING

READERS

The ads in *The Spirit* helps to make possible special bonuses ---such as the full-color center-fold in the last issue. It also helps us to print the magazine on white paper instead of the ugly (and short-lived) newsprint most comics and magazines use. And ad income also helps keep the cover price as low as possible. Already *The Spirit*, at \$2, is less expensive than similar fan-oriented publications or even comparable newsstand publications. Please support our advertisers. And when you order from them, mention that you saw their ad in *The Spirit*! Thanks.

ADVERTISERS

If you sell products that appeal to comics fans, want to draw fans to your conventions, or operate a mail order business, you will find *The Spirit* an ideal advertising medium. Ads will never exceed 12% of the magazine, guaranteeing your ad high visibility. Our growing circulation is currently double that of the most popular fan publications. And the white paper reproduces your message as attractively as possible. For a copy of the rate card shown at left, or for more information, write: Spirit Ad Dept., No. 2 Swamp Rd, Princeton, Wisc. 54968 or call (414) 295-3972

WILL EISNER'S SPIRIT MAGAZINE



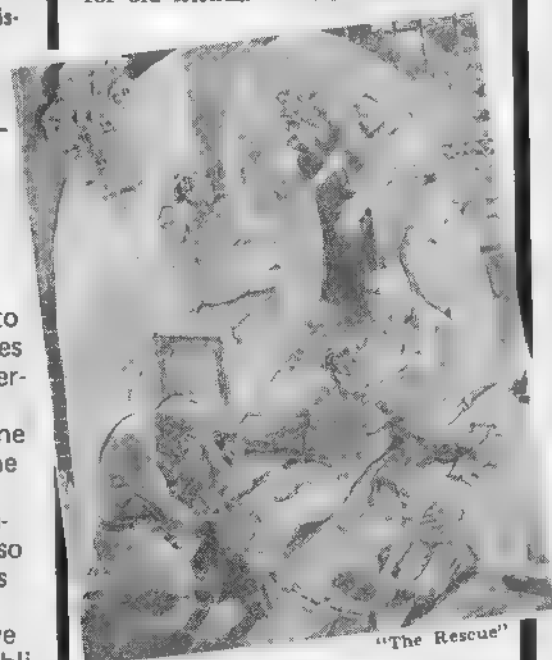
Advertising RATE CARD

EFFECTIVE JANUARY 1, 1981

WILL EISNER'S

SPIRIT PORTFOLIO

"The ten plates that constitute this portfolio represent the essence of *The Spirit*... This undertaking was an effort to condense the hundreds of story situations that made up *The Spirit*'s adventures. In that respect, this portfolio is for the Spirit fan. For in preparing [these plates] I was creating a sort of elaborate gift of memory--- a nostalgic thankyou for old friends." ---Will Eisner



- Ten full-color plates printed on highest quality paper. Each plate dramatically captures the Spirit in a classic confrontation or situation.
- A bonus 11th plate, in black & white, showing pencil roughs by Eisner.
- A 12th sheet featuring a personal introduction by Will Eisner, with color photos.
- Housed in a heavy-duty squareback binding, cloth-bound board 1/8 inch thick, with stamped cover and drawings on the inside covers.
- Each portfolio is numbered and autographed by Eisner.

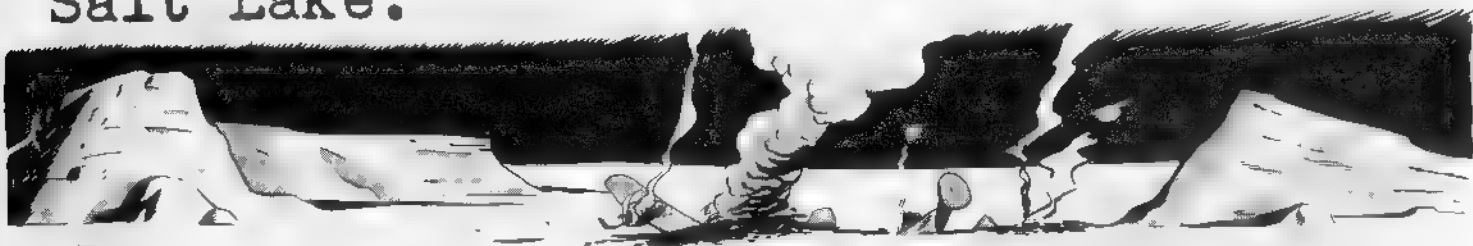
Remaining Spirit Portfolios are \$35 plus \$2 shipping via insured U.P.S. (foreign orders include \$5 postage).

HOLLYBROOK GRAPHICS
Rt.1 Box 329-S
Princeton, Wisconsin 54968

SURVIVOR

On the morning of July 15, a special police plane took off from an airport on the west coast. It carried a load of passengers under extradition and its sealed orders gave CENTRAL CITY as its destination

At 1:05 A.M. July 16, at an altitude of 9,000 feet, the engines burst into flame and the plane crashed somewhere in the desert region around the Great Salt Lake.



There were only two survivors

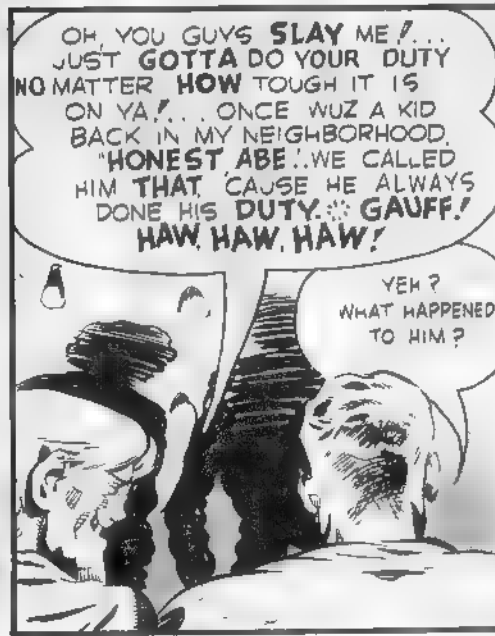
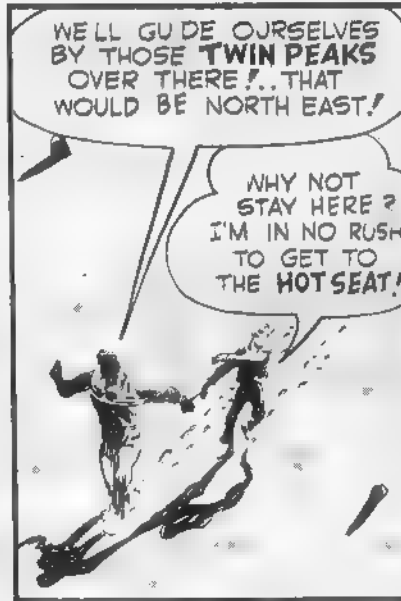
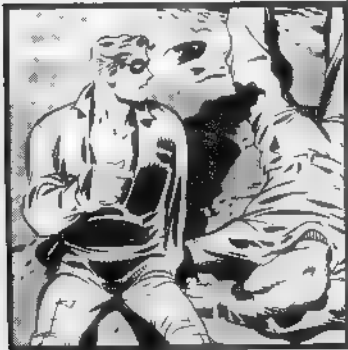


By Will
EISNER

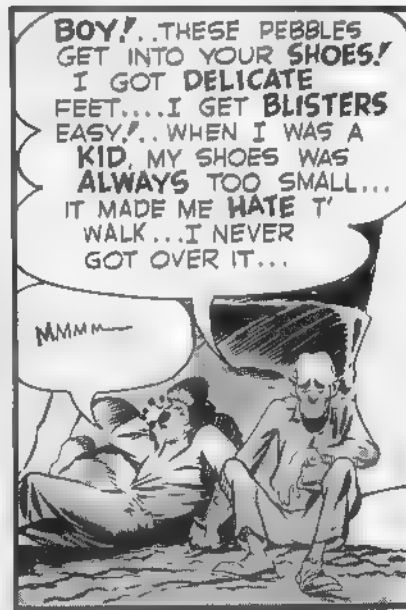
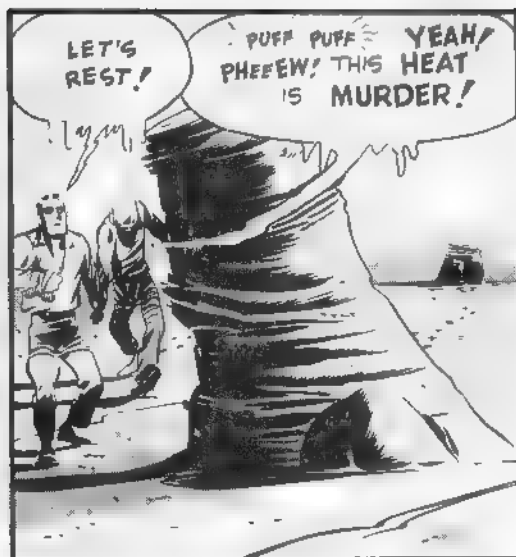


ORIGINALLY PUBLISHED JULY 16, 1950

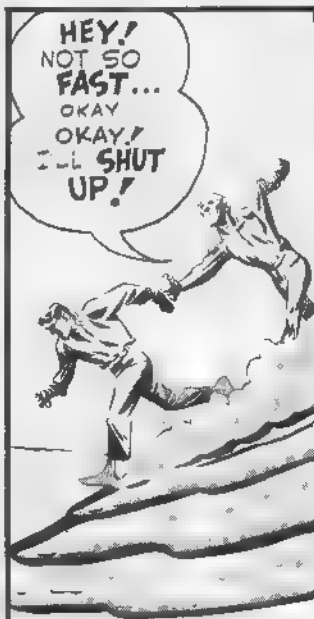
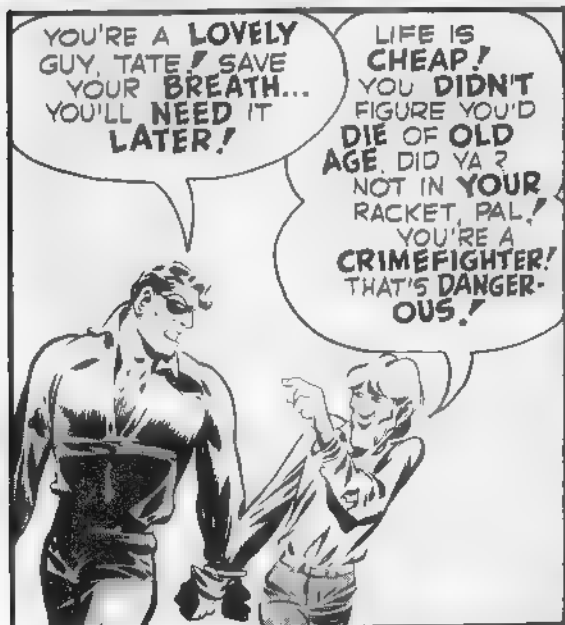
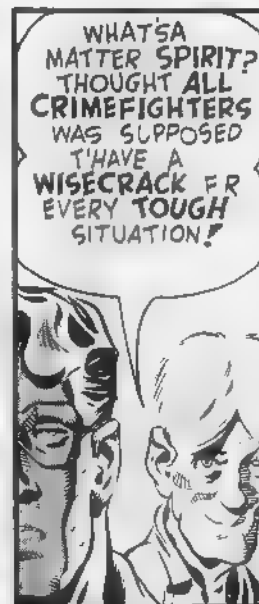
Morning...the first day



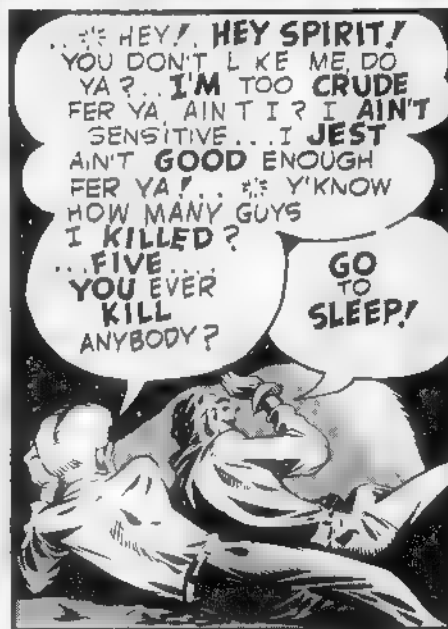
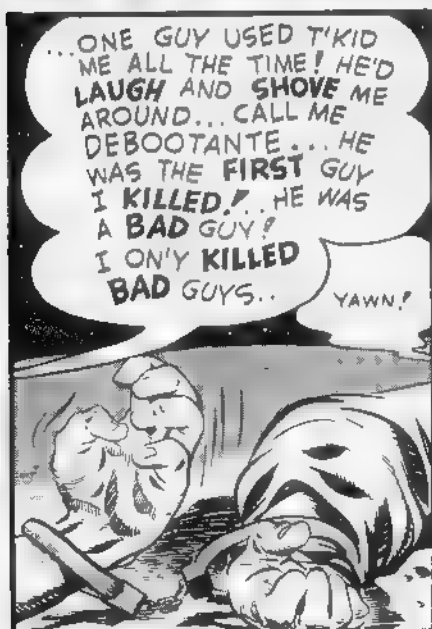
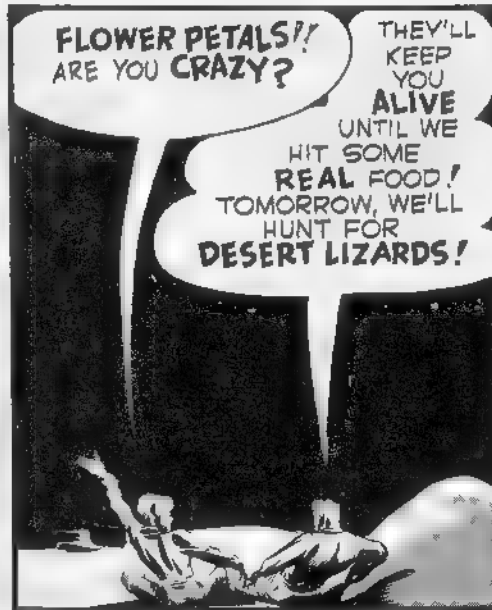
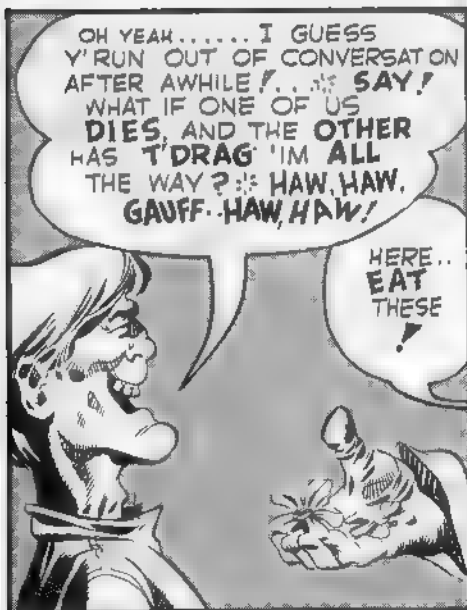
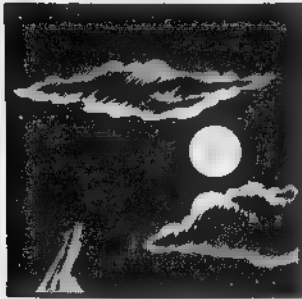
Noon...the first day



Dusk....the first day



Evening...the first day

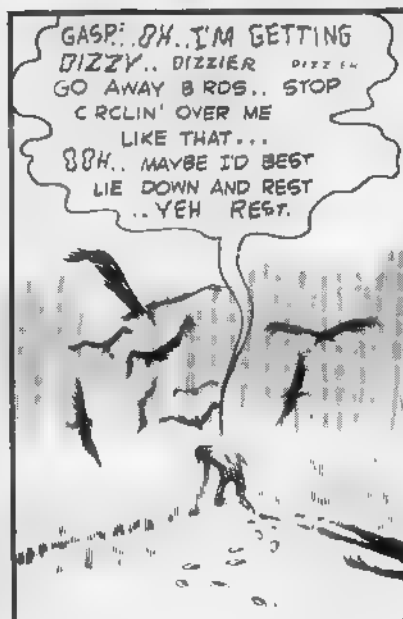
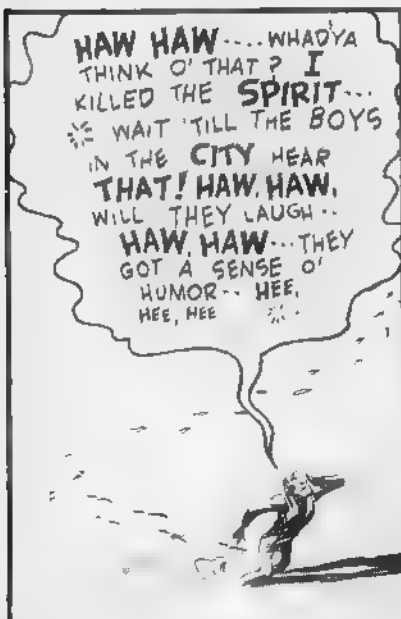
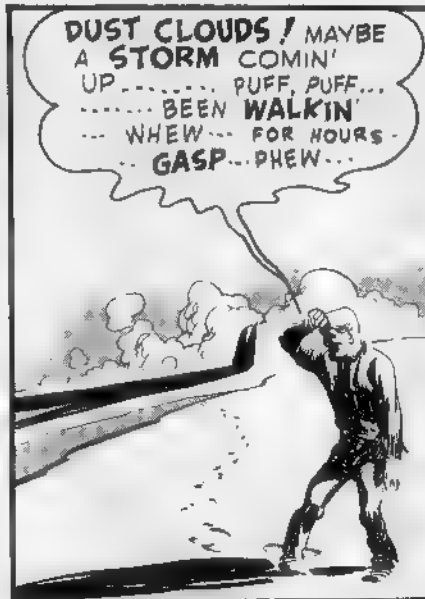
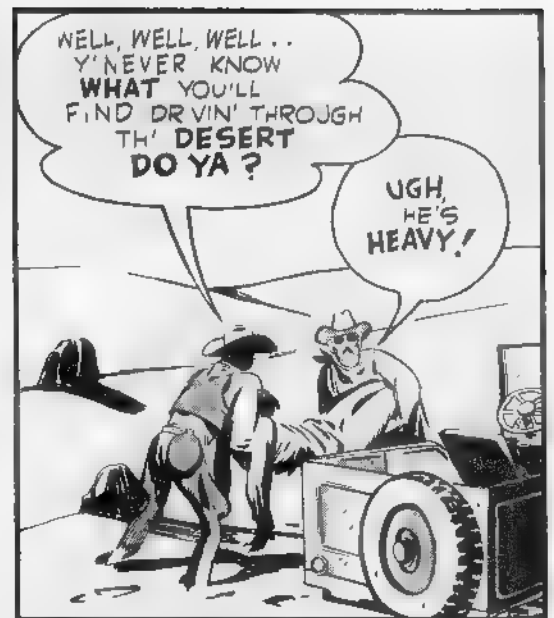
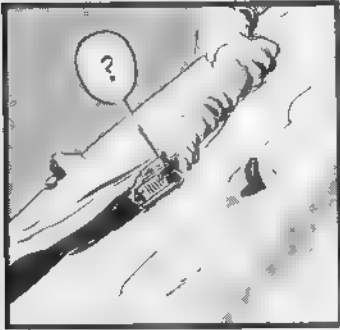


Morning..the second day



SERVES 'IM
RIGHT.. HE
WAS A BAD GUY..
.. NO SENSE
OF HUMOR..

Afternoon..the second day



On July 17,
Air Force rescue
Plane carried
Spirit back to
Central City
....His prisoner
was never found.



COMIX BY MAIL

USE ORDER
FORM on PAGE
THIRTY SIX



EISNER SPIRIT SNARF COVER



SNARF is a long-running "underground" comic series (see elsewhere in this ad). Nearly ten years ago, Will Eisner

created *The Spirit* and *Snarf*. The *Spirit* is a detective story, and *Snarf* is a series of short stories. The *Spirit* is a detective story, and *Snarf* is a series of short stories. The *Spirit* is a detective story, and *Snarf* is a series of short stories.



FAMOUS CARTOONIST BUTTONS!

This 1975 set of 54 buttons features self-portraits of well-known cartoonists. Will Eisner is No. 16 in the series. Each button is in full color and 2 3/16 inches in diameter. Other self-portraits in the series are Carl Barks, C.C. Beck, Harvey Kurtzman, Will Elder, John Severin, Robert Crumb, Gilbert Shelton, John Stanley, Basil Wolverton, Mort Walker, Art Spiegelman, Bill Griffith, Neal Adams and many more. A great off-the-wall collectible from Pinback Jack. A single button is \$1.50 postpaid. An entire set is \$50 postpaid. Complete list of artist set and forty other designs free with any button order or on request. They look great mounted!

Capsule history of the **SPIRIT** written by Eisner scholar Cat Yronwode. Illustrated. Cover depicts *Spirit* unmasking **Octopus!** Also contains article on Walter Gibson, *Shadow* creator. **Yesteryear** just \$1.00



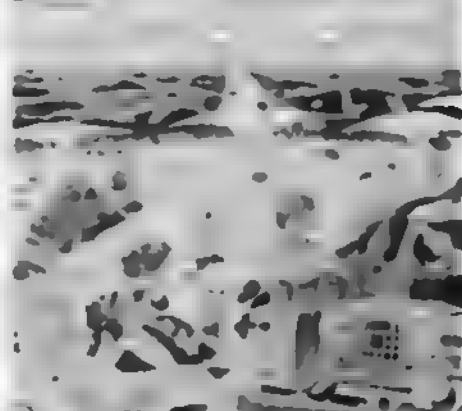
—NEW!— SNARF NO 9

An entertaining and impressive package from cover to cover. Front cover by Leslie Cabarga (who colored the covers of *Spirit* No. 25) combining an animated Terrytoon style with a lush painterly style on the Venus de Milo. Inside Howard Cruse reports that "Hell isn't all that Bad!" Steve Stiles offers an homage to Elvis Presley (Necrophilia at its finest) and a feature on Himself (alienation in the grand old tradition)... Joel Beck returns with "The Trials and Travels of Bert the Penguin"... Rick Geary recounts the macabre story of the kidnapping of Charlie Chaplin's corpse. Two pieces by Kim Deitch... a rare back cover appearance by Denis Kitchen... plus Robert Crumb and still other artists. Special bonus—super high gloss enamel cover stock to go with the usual crisp white paper inside. What do you say? Hard to turn down for a paltry \$1.50

SNARF No. 8—John Pound cover. \$1.00

SNARF No. 7—Art Spiegelman cover \$1.00

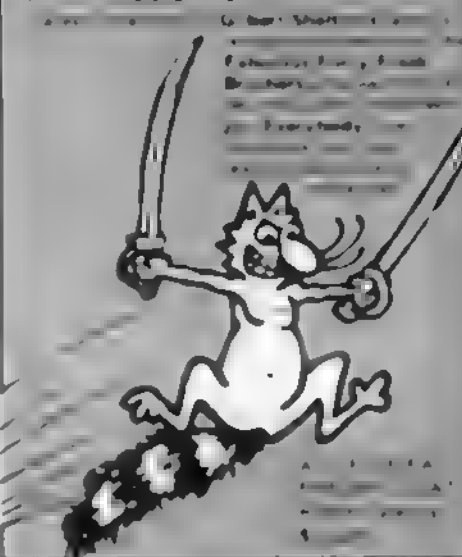
NEW! — DOPE COMIX NO 4



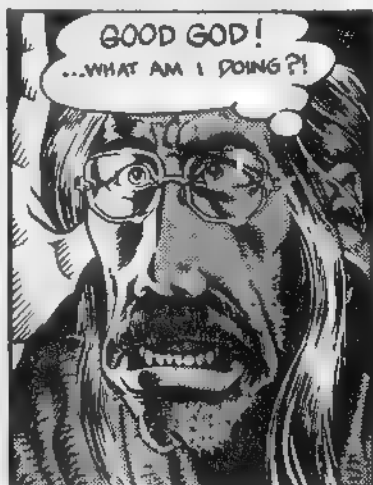
The *Dope* Comix series is a collection of short stories and illustrations. The *Dope* Comix series is a collection of short stories and illustrations. The *Dope* Comix series is a collection of short stories and illustrations.

ent artists— Michael T. Gilbert, Tim Boxell, Aline Kominsky-Crumb and Steve Stiles— depict their experiences with L.S.D. Greg Irena's Gregor the Monkey goes "Cold Turkey" on one of the most omnipresent and insidious of all drugs—nicotine! Jay Kinney asks, "What ever happened to the counterculture?" Newcomer Valentino graphically describes experimentation with the poison belladonna. Plus more! With no editorial ax to grind, *Dope Comix* tackles a subject that permeates our culture. \$1.50

FAT FREDDY'S CAT No 5



RAND HOLMES



Rand Holmes has one of the most marvelous drawing styles around—combining just right amounts of realistic and cartoony styles. His **Harold Hedd** comics are modern classics. No.1 is a large comic book, establishing the character. No.2 is a book-length adventure story Harold, the archetypal hippie, escapes from his landlady and other creditors only to get caught up in a harrowing smuggling trip to Mexico. This book has good art, sex, drugs, adventure, humor...so what else do you want? \$1.25 for No.2 and \$2.50 for No.1. Watch for No.3 later this year! Note: all three Harold Heds are adults only.



Rand Holmes also stars in the **Fog City Comics** series. No.1 is a funny animal comic (though considerably earthier than Walt Disney's funny animals) and feature Brent Boates and George Metzger in addition to Holmes. No.2 is a science fiction motif (excerpt above) and No.3 is a thicker book covering a variety of themes. 1-2 are \$1 each. 3 is \$2. All are adults only.

GET THE POINT, BUB?



Zippy the Pinhead is at the vanguard of our plunge into the 80's. Both brilliant and moronic, Zippy appeals to old hip-

pies, new wave upstarts and middle-class ladies in Keokuk. Bill Griffith is the creator of this character, and he stars himself in issue No.3—a poignant tale of the cartoonist entering an old-age home to confront not only his cronies from comic past, but his own characters as well. Recommended. Yow No.1 is \$1.50, Yow No.2 is \$1.75 and Zippy No.3 is \$2.25. Yow, indeed!

CRYSTAL NIGHT



Crystal Night is the heroine of a science fiction novelette set in the future when Earth is covered by cities several layers deep. From humble origins (parents on the lowest level) Crystal has an opportunity to rise and to choose how to use her growing influence in an amoral world. Named for the infamous *Kristallnacht* in Nazi Germany. Created by Sharon Rudahl, frequent contributor to titles like *Comix Book*, *Snarf*, *Dope Comix*, *Wimmens Comix* and others! A memorable book. \$1.25.



Character from **Class War Comics** No.1

CLASS WAR—A personal vision of post-revolutionary England by Anarchist artist Clifford Harper. Beautifully rendered art evokes Harper's ideal of a non-hierarchical society. Introduction by Jay Kinney, editor of *Anarchy Comics*. A If your shop specializes in more serious political comix, we recommend these

BANZAI

Joel Beck, Kim Deitch and Roger Brand are all friends and artists who decided to do a comic together, evenly dividing the pages. **Banzai** is the result. Of special interest to comic fans will be Beck's story of a mafia chief who orders his boys to rob a comic shop of all his childhood favorites, but the hoods steal **Andy Panda** and **Jerry Lewis Comics** instead. Needless to say, the "boys" are in trouble. Beck's "Bert the Penguin" reappears in the new **Snarf** No.9. Good funny material from Kim Deitch too. Serious material from Brand. \$1



One of the Godfather's "boys."



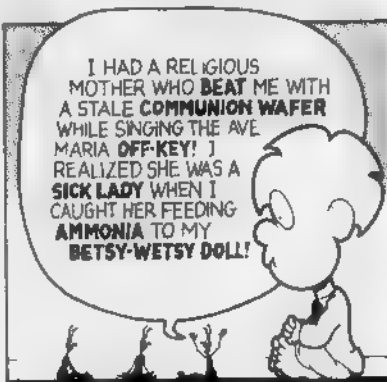
Issue No.2 temporarily out of print. Revised edition soon. 1.50

CRIME

Corporate Crime Comics graphically expose instances of serious "white collar" crime. No.1 tells the story of **Karen Silkwood**, a plutonium industry worker who discovered serious defects in the **Kerr-McGee Company's** handling of radioactive material and worker protection. In attempting to deliver the evidence to a N.Y. Times reporter, she was killed in a strange car "accident." Drawn by R. Diggs. Detail at left is from the *I.T.T. Scandal*, drawn in **Chester Gould's** *Dick Tracy* style by **Pete Poplaski**. Other stories. \$1

BAREFOOTZ

Howard Cruse's delightful cartoons appear in a variety of national publications. But he is best known for his creation **Barefootz**. And issue No.3 is probably the best yet. The back cover is faked to look like a front cover (**Barefootz** as drawn by **S. Clay Wilson?**) but flips to a "regular" issue of sorts. Cleverly written and crisply drawn. A favorite of many. No.2 is still 75c. No.3 is \$1.25.



Barefootz attends the roaches' consciousness-raising meeting.

MONDO SNARFO

A weird spin-off of the **Snarf** series, **Mondo Snarfo** is a comic book without obvious plot, but with stream-of-consciousness, surrealist & expressionist graphics in a comic format. Art by **Denis Kitchen**, **Robert Crumb**, **Bill Griffith**, **Mike Newhall**, **Peter Pontiac**, **Kim Deitch** and others. A must for gra phix freaks. Only \$1



Robert Crumb has been a dominant figure in alternate comics since their beginning. Most known nationally for his creation of **Fritz the Cat** which was made into a successful but controversial animated film by Ralph Bakshi, **Crumb** is still best known to his fans for his prolific series of comic books, most of which are still in print. The following are still available as solo books)

HOMEGROWN - Whiteman's kidnapped by Yeti, the Bqfoot in this class, now in its 14th printing \$1

MR. NATURAL - Perhaps **Crumb's** most popular character - the earthy & sometimes shyster guru. No 1 and No 2 are \$1.25 No 3 is now \$1.50

PEOPLE'S COMICS - **Crumb** has Fritz the Cat kicked off for good \$1

XYZ COMICS - retrospective stuff \$1

BEST BUY - A collection of material from **Co Evolution Quarterly** \$1

BLACK & WHITE COMICS Still 75c



SNOID COMICS—Stars the irrepressible and despicable Mr. Snoid. Also includes "A Short History of America." \$1.25

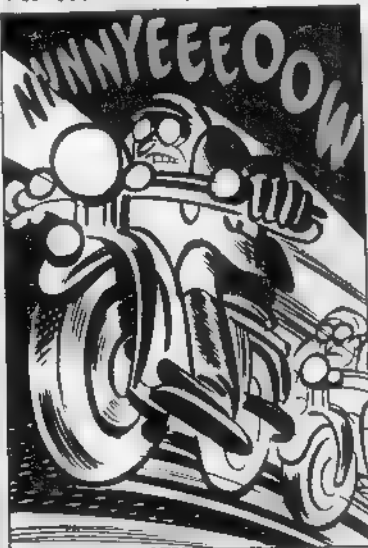
DIRTY LAUNDRY drawn 'jam' style with Crumb's wife Aline Kominisky. Two issues \$1.25 each



R. CRUMB **PAGES**
SKETCHBOOK—Hardcover

An exact reproduction of one of Crumb's actual sketchbooks! Thousands of drawings, doodles, diatribes, sex fantasies, drawing exercises, reflections, etc. Packaged in heavy slip case and shrink-wrapped outer cover. The actual

a book is hardcover, with a ribbon book mark, of superb quality. Truly a collector's item, if ever there was one. Price \$30 while they last!



Harvey Kurtzman is the creator of the original *Mad*, currently the creator of *Playboy's* "Little Annie Fanny," the "father-in-law" of underground comic, and probably the finest satirist in America—or anywhere. **Kurtzman Komix** is a smart collection and probably the finest satirist in the country. **Kurtzman Komix** is a collection of Harvey's earliest published material—Pot-Shot Pete, Sheldon, etc. from the late 1940's before he made his big name at *E.C. Comics* and elsewhere. Introduction by **Robert Crumb**—who was professionally discovered by—**yes—Harvey Kurtzman**. Only \$1



Raw is an exception: a new magazine from the small press of Art Spiegelman and Francoise Mouly.

It features rare attention to production values and such printing rarities as a tipped-in color plate on the cover of **No. 1**. **No. 2** has a bonus book tipped into the inside back cover and an actual set of baseball-type trading cards attached to the centerfold! Add to this a good list of contemporary artists—many new or foreign—and you have “the magazine for damned intellectuals.” **No. 1** (Spiegelman cover) 3.50, **No. 2** (Swarte cov) \$4

“Damn good...Goddamn good” ---Cat
Yrwnode

The very same Steve Stiles who stars in **Anarchy, Bizarre Sex, Dope Comix, Snarf**, and other leading literary publications has his very own solo book called **Hyper Comix**. It's a veritable laugh riot. It starts out with a cover that buries punks in a morass of green slime. Then **Steve** gives you a comics trivia quiz to end all such quizzes, shows us **Abrey**

Spittla, the meanest sonuvabitch in the entire world & updates us on the present whereabouts of everyone's favorite omnipresent symbol **Mr. Smile** himself!
Funny stuff \$1



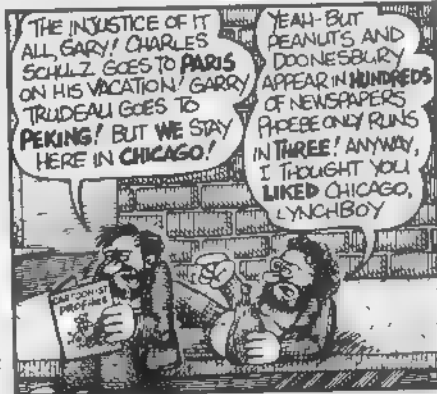
Mr. Smile is back.

The gruesome cover of **Weird Trips No. 2**, drawn historically correct by **Bil Stout**, shows **Ed Gein** scooping a human finger in his soup ladle. **Ed** who inspired the movies **Psycho** and **Texas Chainsaw Massacre** (to name only two) is profiled with all his wars by **Dave Schreiner**. **Gein** was discovered in 1957 in central Wisconsin (not far from the Kitchen Sink warehouse). De-ranged **Ed** had been digging corpses from graves, dismembering them, and keeping the goodies in his (ulp!) refrigerator. An amateur taxidermist, **Ed** practiced his talents on human bodies, including a skinned female torso which he wore like a suit—underneath his dead mother's clothes. "Fantastique!" said **Metal Hurlant**, which reprinted this story for their startled French audience. Other stories too—about **Robert Anton Wilson** (illuminatus author) and a flood that sent unearthed graves down main street in Tujunga, California. Quite a compelling and intriguing collection—when not read at lunchtime. Only \$1



A funny collection of syndicated strips created by Jay Lynch and Gary Whitney (and one of the best kept secrets in the comic world) Phoebe is an old lady who feeds pigeons—very special pigeons—that have human heads and speak Top notch satire

Two issues so far, 1st is \$1, 2nd is \$1.25



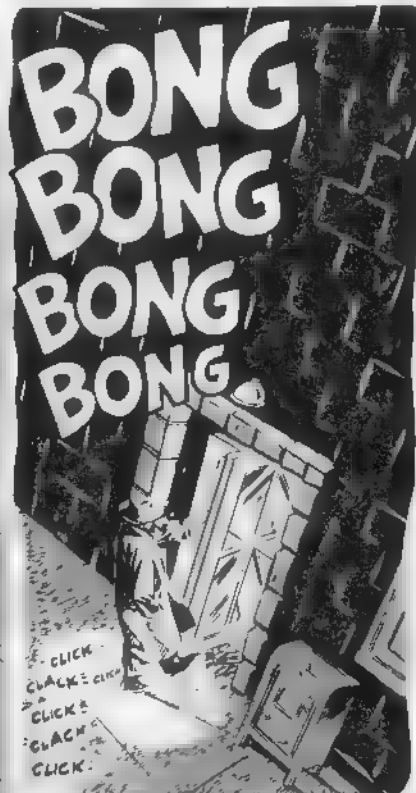
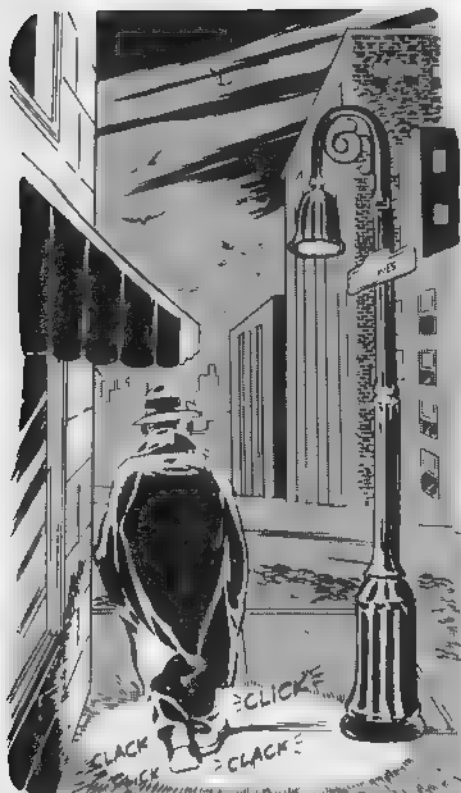
KITCHEN SINK COMIX • 2 Swamp Rd • Princeton WI 54968

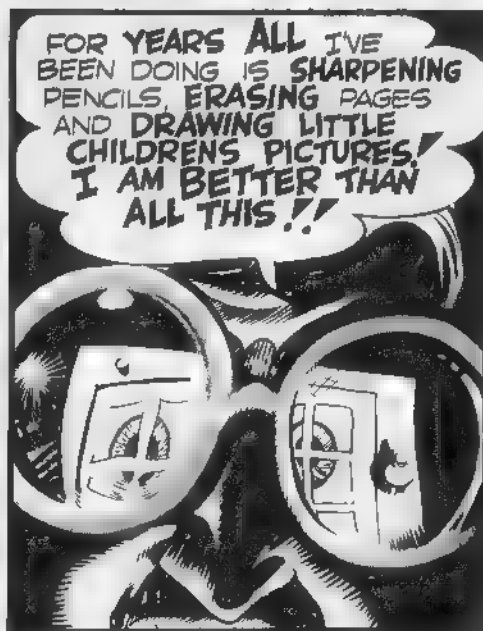
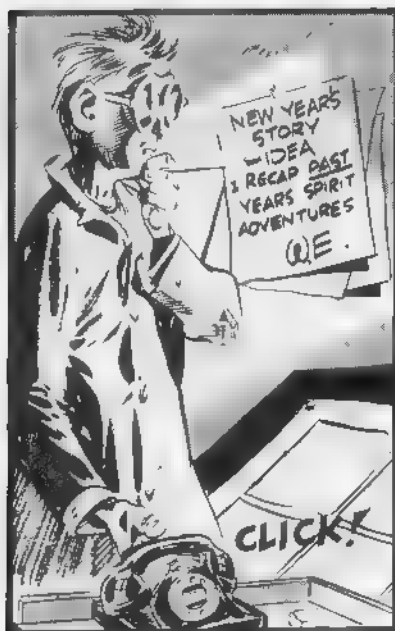
Please send the items described below. I certify that I am 18 years of age or older. Please include your **free catalog** with my order.

[illegible]

DEADLINE

ORIGINALLY PUBLISHED DECEMBER 31, 1950





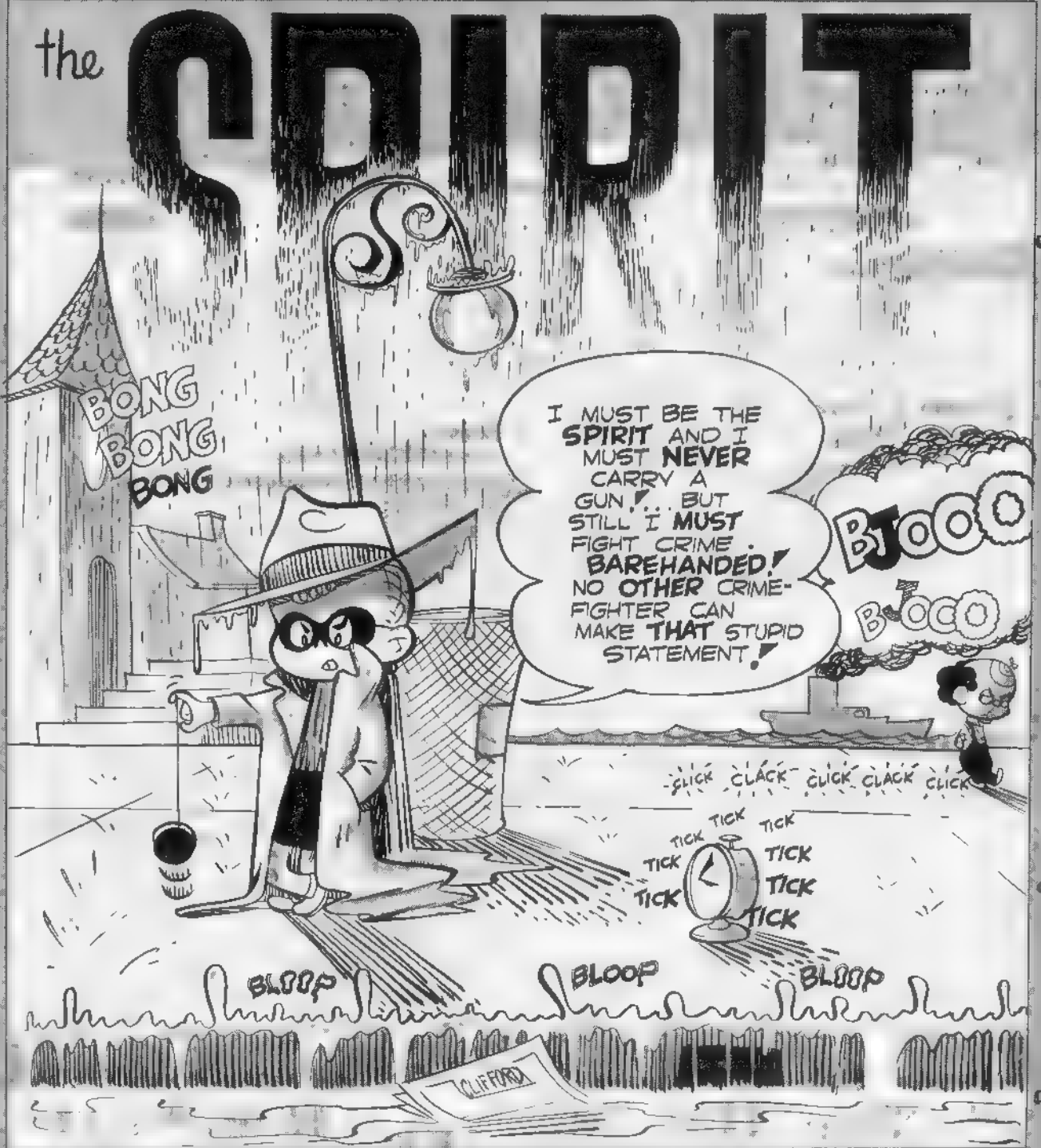
↑ CUT ON THIS LINE ↑

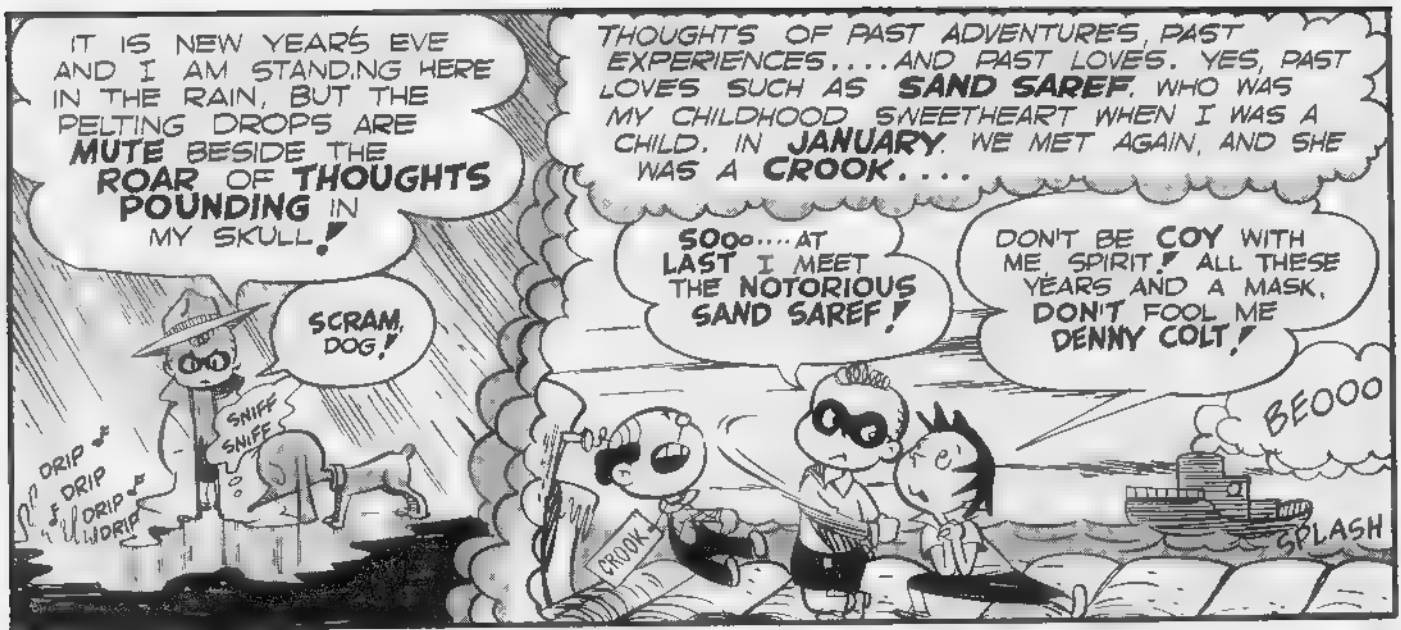


THE SPIRIT

**ACTION
Mystery
Adventure**

SUNDAY, DEC. 31, 1950





IT IS NEW YEAR'S EVE AND I AM STANDING HERE IN THE RAIN, BUT THE PELTING DROPS ARE MUTE BESIDE THE ROAR OF THOUGHTS POUNDING IN MY SKULL!

THOUGHTS OF PAST ADVENTURES, PAST EXPERIENCES....AND PAST LOVES. YES, PAST LOVES SUCH AS **SAND SAREF**, WHO WAS MY CHILDHOOD SWEETHEART WHEN I WAS A CHILD. IN **JANUARY** WE MET AGAIN, AND SHE WAS A **CROOK**....

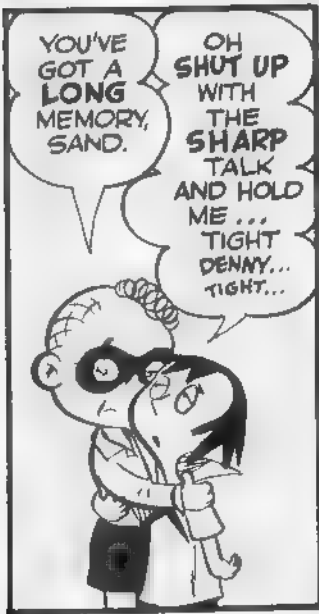
SCRAM, DOG!

SOOO....AT LAST I MEET THE NOTORIOUS SAND SAREF!

DON'T BE COY WITH ME, SPIRIT! ALL THESE YEARS AND A MASK, DON'T FOOL ME DENNY COLT!

BEOOO

GPLASH



YOU'VE GOT A LONG MEMORY, SAND.

OH SHUT UP WITH THE SHARP TALK AND HOLD ME... TIGHT DENNY... TIGHT...



THEN IN **FEBRUARY** I WENT TO EGYPT IN SEARCH OF THE FABULOUS JEWEL OF GIZEH!

I SAID GO 'WAY! SCOOT!

SNIFF SNIFF



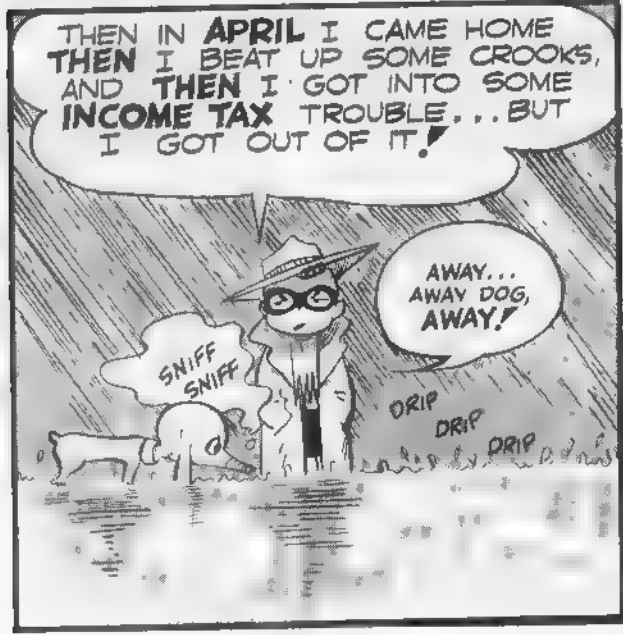
IN **MARCH** I WAS TRAPPED ON THE FREIGHTER "ISLAND QUEEN" BY MY ARCH ENEMY, **MR. CARRION**. I GOT BEAT UP...

UGH! YOU'RE A ROTTEN SHOT.... CARRION.

I KILLED SKROOB! I ONLY WANTED TO WOUND YOU!

YOU HAD A GUN ON YOU ALL THE TIME... I SURE WAS A TRUSTING PATSY!

NOW MY DEAR SPIRIT.. WHERE IS THE JEWEL OF GIZEH?



THEN IN **APRIL** I CAME HOME THEN I BEAT UP SOME CROOKS, AND THEN I GOT INTO SOME INCOME TAX TROUBLE...BUT I GOT OUT OF IT!

AWAY... AWAY DOG, AWAY!

SNIFF SNIFF

D RIP D RIP D RIP



IN **MAY** I GOT BEATEN UP! IN **JUNE** I WRESTLED AN ALLIGATOR! IN **JULY** I GOT STRANDED IN THE DESERT WITH A KILLER HANDCUFFED TO ME...I GOT BEAT UP...

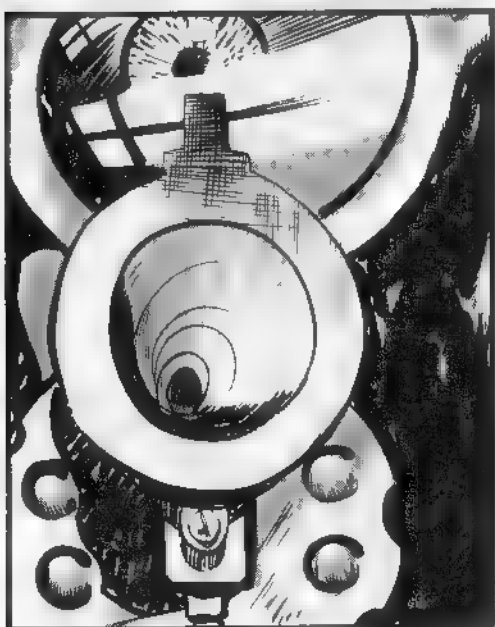
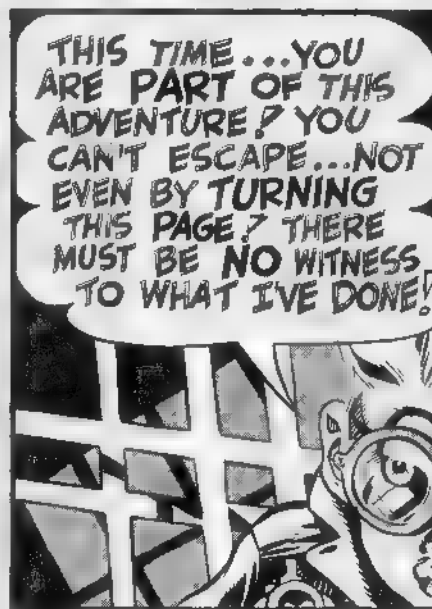
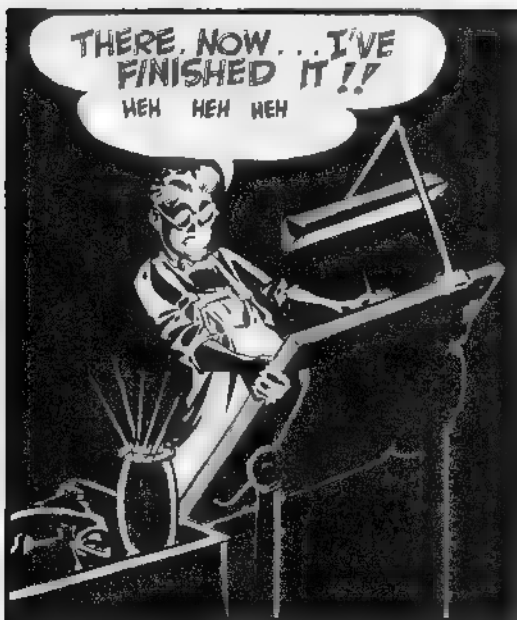
YOU'LL MOVE, KILLER, IF I HAVE TO DRAG YOU EVERY INCH OF THE WAY!

GRRRR

CLICK CLACK

CLICK







FOR THOSE READERS WHO KEEP AN ANNUAL RECORD WE PRESENT AGAIN THIS YEAR

VITAL STATISTICS ON THE SPIRIT

1950 SUMMARY
(GATHERED + PREPARED BY THE EISNER RESEARCH FOUNDATION)

number of crooks captured.....	162
number of crooks who got away.....	HMPH!
number of lives saved.....	38
number of dead bodies discovered in hotel rooms after knocking on door, and finding it unlocked.....	0
number of times SPIRIT was helplessly trapped with no possible escape.....	22
number of times he escaped.....	22
number of new female characters introduced.....	6
number of times wounded.....	5
number of times assaulted.....	16
miscellaneous information===number of times trapped in desert, aboard sinking ship, on desert island, in snowbound house..	1
number of stories on flying saucers, martians, time machines etc. . .	ANY!

Clifford

BY JULES FEIFFER

I MUST BE AT A BIG NEW YEARS EVE PARTY, AND I MUST HAVE A BIG GIANT HORN!


AND EVERYBODY MUST
SAY, "OH SEE THE LOUD
HORN CLIFFORD HAS!" AND
THEY MUST ASK ME
TO BLOW IT!

A cartoon illustration of a boy wearing a paper hat and a striped shirt, holding a large, striped horn. He is standing in a dark, textured environment.

AND EVERYBODY
MUST WANT TO
BLOW MY HORN
BECAUSE IT
IS THE LOUDEST
IN THE WHOLE
WORLD!



BUT I MUSTN'T
ALLOW THEM
BECAUSE... BECAUSE
I MUSTN'T!



AND THEN IT
MUST BE
MIDNIGHT!
AND I
BLOW MY HORN!

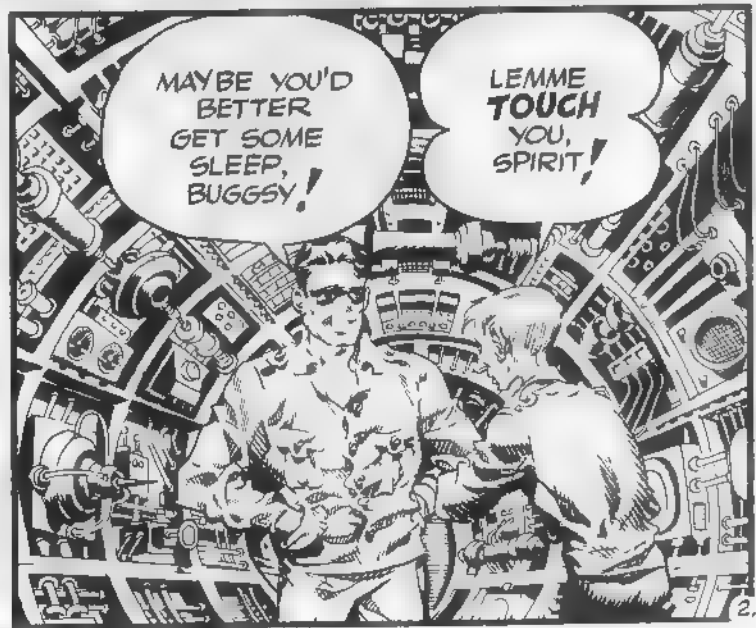
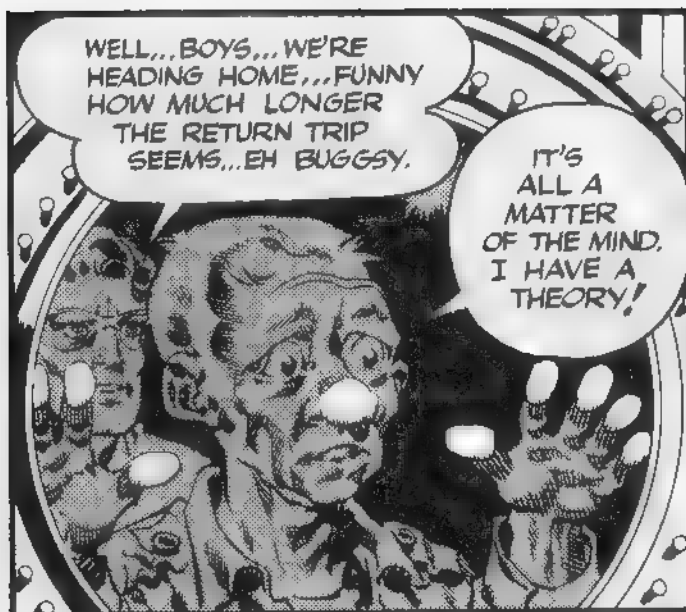
[illegible]

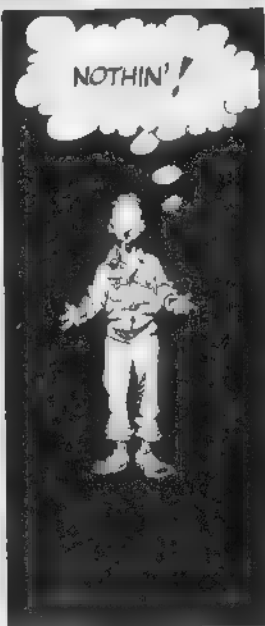
A black and white cartoon illustration of a person sleeping peacefully in a bed. The bed has a patterned blanket and a pillow. Above the person's head is a large, white speech bubble containing the text "HAPPY NEW YEAR!". The background is dark and textured.

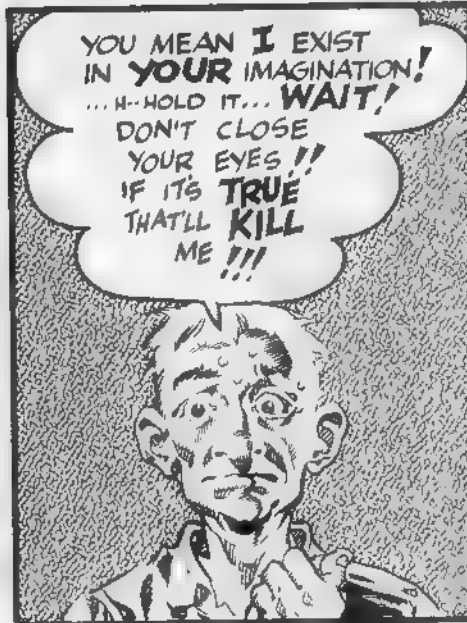
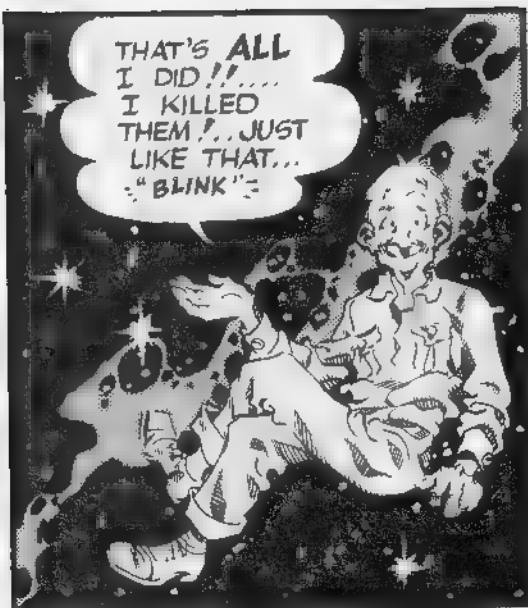


RETURN FROM THE MOON

ORIGINALLY PUBLISHED SEPTEMBER 28, 1952









OUTER SPACE

Featuring Denny Colt Alias The Spirit

BY *Will Eisner*



Once, a long time ago, somebody came along and proclaimed that the world was round! Everybody denied it. Once a long time ago, somebody else came along and proclaimed that other universes outside our own existed! Everybody denied it. Once, not so long ago, somebody came along and said there was life on these universes! It has been officially denied!



NOW, PROFESSOR, OUR FINAL QUESTION... DO YOU, AS A WORLD-RENOWNED ASTRONOMER, BELIEVE THERE IS **LIFE ON MARS?**



NO! NOT EVEN THE **REMOTEST** POSSIBILITY EXISTS THAT THERE IS ANY FORM OF LIFE ON MARS EXCEPT FOR VEGETATION!





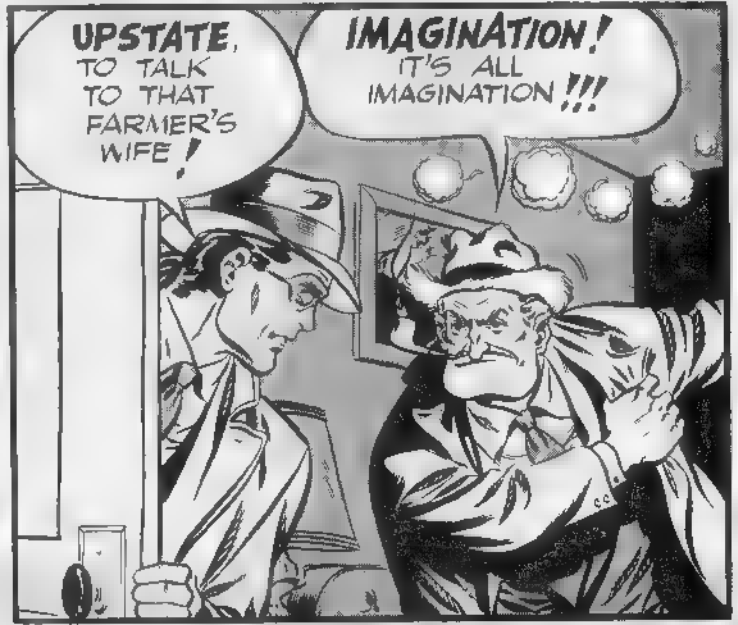
SEE.....SEE!
NOW WILL YOU
STOP RAVING
ABOUT **BLIPS**
BEING SENT
FROM OTHER
PLANETS!

LAST WEEK A BLIP WAS
SEEN LANDING ON A FARM
UPSTATE, DOLAN...WHEN
THE FARMER WENT
OUT TO INVESTIGATE,
HIS WIFE HEARD A
RUSHING SOUND!...



... WHEN **SHE** WENT OUT
TO INVESTIGATE, ALL **SHE**
SAW WAS A COLUMN OF
SMOKE...NO
BLIP...NO
HUSBAND!

WHERE
ARE
YOU
GOING?



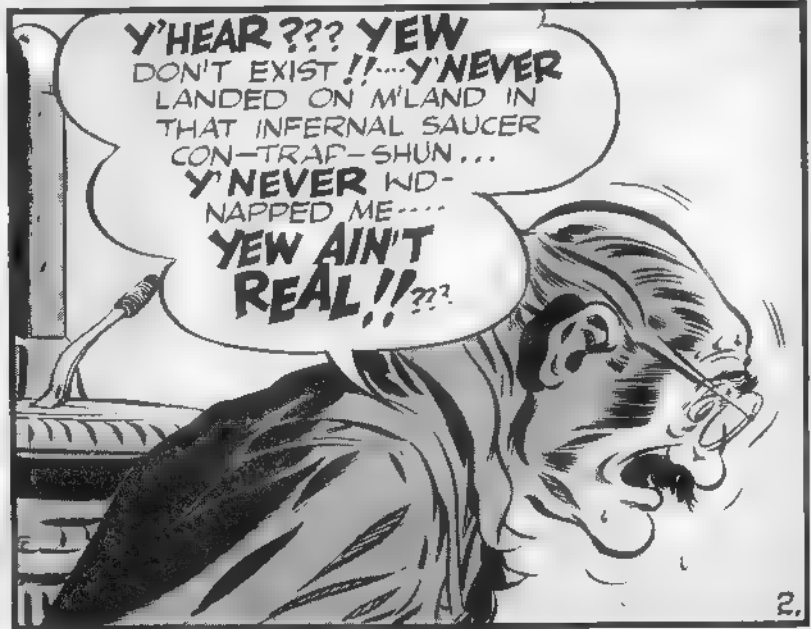
UPSTATE,
TO TALK
TO THAT
FARMER'S
WIFE!

IMAGINATION!
IT'S ALL
IMAGINATION!!!

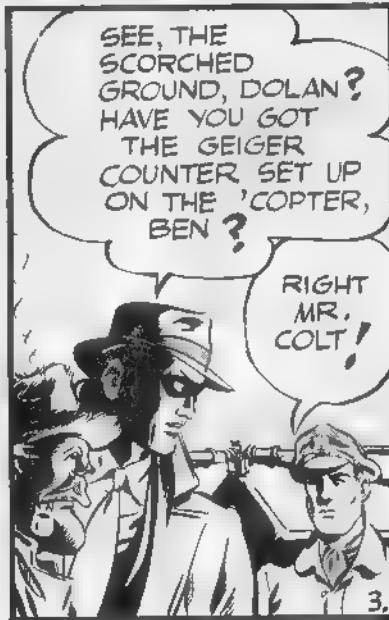
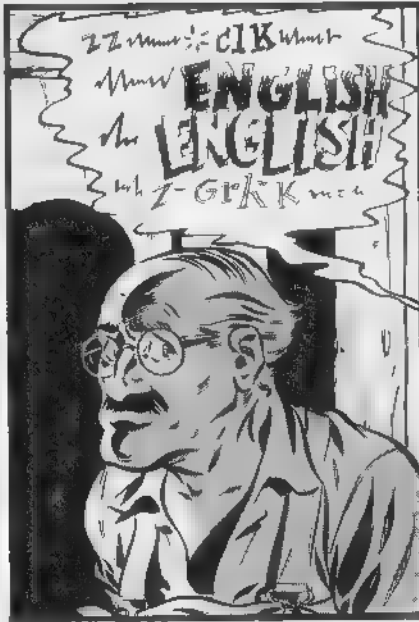
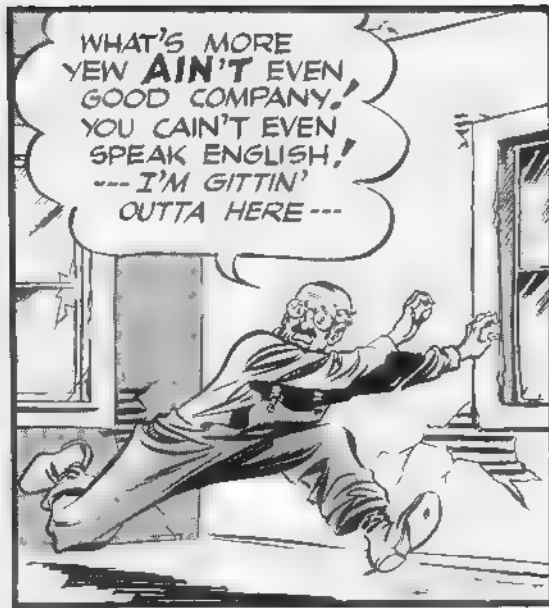


MEANWHILE...

IMAGINATION!
THAT'S WHAT ALL
THIS IS.. JUST
MY IMAGINATION!



Y'HEAR??? YEW
DON'T EXIST!!...**Y'NEVER**
LANDED ON M'LAND IN
THAT INFERNAL SAUCER
CON-TRAF-SHUN...
Y'NEVER WD-
NAPPED ME...
YEW AIN'T
REAL!!???





BACK ISSUES



NUMBER 17

First Kitchen Sink issue. Seven Spirit stories featuring Carrion, Sand Saref, Ellen marrying Carrion and Lady Luck by Klaus Nordling. Plus! A "jam" page with Will Eisner and Denis Kitchen.



NUMBER 19

Beautiful P'Gell waterfront cover and a P'Gell story inside. First episode of Will Eisner's new 8 chapter comic novel, *Life on Another Planet*. Plus, two Chapparell Lode stories and a Hal oween piece starring *The Octopus*. Plus preview of *A Contract With God*.



NUMBER 20

Best Spirit cover ever plus an introduction to the *Wally Wood Spirits*, 5 Spirit reprints and an *Essay on Comic Art* by Will Eisner



NUMBER 21

Life on Another Planet switches to full-page format. Another *Wally Wood* episode of *The Spirit*. *Essay on Comic Art*, Part 3. Five reprints



NUMBER 22

The Spirit is blind in three consecutive stories. Cat Yronwode begins her exhaustive *Spirit Checklist*. A "jam" page between Eisner and Kitchen. More Wood, reprints and *Life on Another Planet*



NUMBER 23

Silk Satin/Spirit bondage cover. The *Origin of Silk Satin*. "No Spirit Story Today" episode. Wood, reprints, *Planet*, *Checklist*, etc. *Department of Loose Ends* column begins



NUMBER 24

Very first appearance of *The Octopus*. Lovely *Skinny Bones*. Not so lovely *Mathilda Dolan* (the commissioner's sister). Another pre-war story—*Boomberslag*. Classic *Slippery Fall* splash. Wood and more



NUMBER 25

Lovely cover composed of old *Spirit* Sections as posters, colored by *Leslie Cabarga*. Report from Europe. "The Return of Autumn News." Reprint stories, etc.



NUMBER 26

Swashbuckling Spirit cover. The only two *Nylon Rose* appearances. *The Octopus & The Spirit* save each others lives. The exciting conclusion of *Life on Another Planet*. Another new Eisner story, "The Public Interest." And more



NUMBER 27

Full-color centerfold and related pages of brand new Eisner material, "Treasure of Avenue C." An Eisner-Lou Fine Spirit. *The Octopus*, Mr. Carrion. "Amulet of Osiris"—two versions. Pre-war story, checklist

Most back issues of *The Spirit* magazine are still available, but don't wait too long—some issues are very low in stock. You can order these from your favorite mail order suppliers like Pacific Comics, Bud Plant, FantaCo, etc. or you can order directly from the publisher by using the coupon below or your own printed version...

Kitchen Sink Comix, 2 Swamp Rd, Princeton, Wisc. 54968

Please send me the back issues of *The Spirit* circled below.
I have enclosed \$2.25 for each back issue (postage included)
I have enclosed a total of \$_____. (Wis. residents add 4% tax)

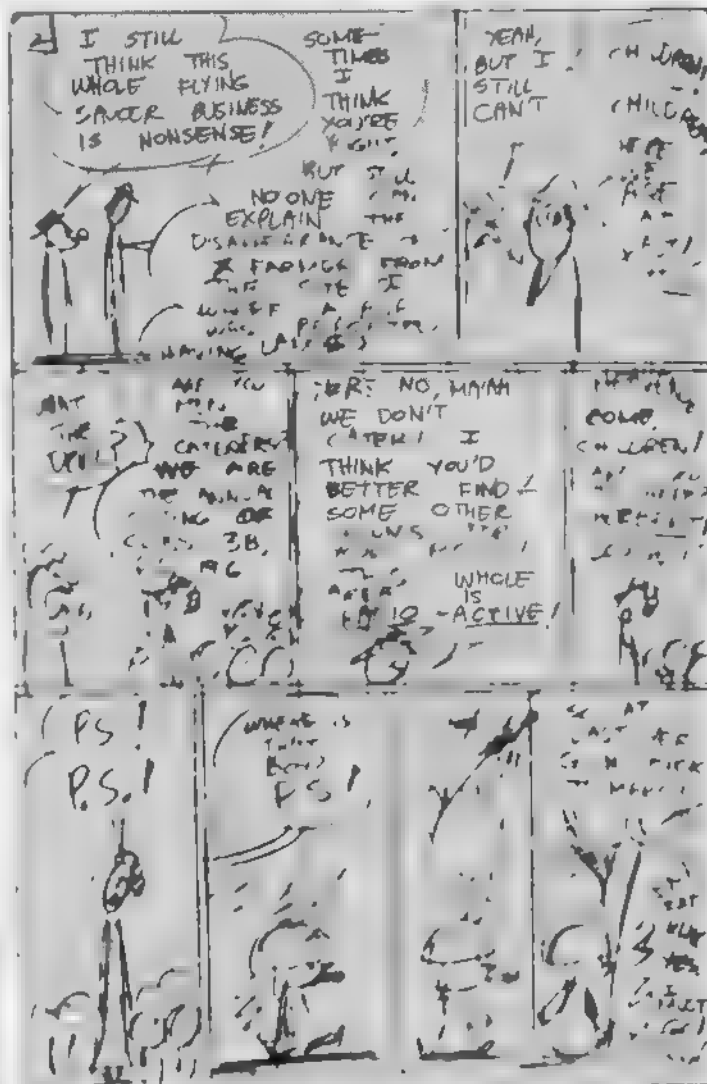
17 19 20 21 22 23 24 25 26 27 28

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

THE UNPUBLISHED SPIRIT



UNPUBLISHED SPIRIT No. 2 The original Feiffer layouts for this story have been lost and all that remains are three of the four lettered and bordered pages of bristol board. There is no art in these panels, and what follows here is an attempt to reconstruct who is saying what, and what some of the action may have been. This story would have run on October 19, 1952.

Page 1 [missing]

Page 2

- PANEL 1 -- (Martian) zzzt., clk.. RUINED!
- PANEL 2 -- (Martian) MY BEAUTIFUL SPACESHIP DESTROYED BY THAT LITTLE BEAST WITH A PEPPERMINT STICK! HOW CAN I EVER REPAIR IT WITHOUT NEW PARTS?
- PANEL 3 -- (Martian) HOW CAN I EVER RETURN TO MARS? I AM DOOMED, DOOMED TO REMAIN ON EARTH! [Martian turns on television]
- PANEL 4 -- (Television Announcer) AND IN TONIGHT'S DEBATE, THE SPIRIT ANNOUNCED HE WILL PROVE THE POSSIBILITY OF FLYING SAUCERS BY REVEALING A FOUR FOOT REPLICA OF A

- SAUCER COMPLETE WITH ALL PARTS!
- PANEL 5 -- (Television Announcer) DESIGNED BY LEADING SCIENTISTS AND WORKABLE, THIS SAUCE... CLICK---
- (Martian) HA!
- PANEL 6 -- (Martian) I HAVE FOUND A WAY TO RETURN TO MARS!
- PANEL 7 -- CAPTION: THAT NIGHT... (Skeptical Scientist, in a television studio) ACCORDING TO PUBLIC RELEASES, A FLYING SAUCER WILL BE REVEALED HERE TONIGHT! I CAN ONLY SCOFF AT THIS! FLYING SAUCERS DO NOT EXIST!

continued on page 56.

IT IS NOT 3...
I AM NOT A CHILD!
I AM MANY HUNDREDS
OF YEARS OLD BY
XIA ALI.DAD.
NEXT ON YOUR PLANET
THOSE IN THEIR 90th
YEAR BEGIN TO SHRIVEL
AND SOON DIE.

ON MARS, WE SHRIVEL
BUT LIVE ON, SLOWLY
SHRINKING IN SIZE
TILL AGE
200, WE ARE THE
SIZE OF THE
CHILDREN ON EARTH!

BUT THAT IS
OUR SECRET

Panel 1: Dilbert looks at a calendar. Text: "WILD FEB 4"

Panel 2: Dilbert looks at a calendar. Text: "CRACK"

Panel 3: Dilbert looks at a calendar. Text: "YOU ARE A FEELING MATHS"

Panel 4: Dilbert looks at a calendar. Text: "PS! P.S.!"

Panel 5: Dilbert looks at a calendar. Text: "DON'T BE WORTH LESS! IT'S THE MID-LEVEL MAN'S WORST ENEMY! HE'S ALWAYS SAYING 'I'M NOT A PIGGY'!"

Panel 6: Dilbert looks at a calendar. Text: "GUESS I'VE FIGHT"

Scene 1

PANEL 1 - Profile of man's head and shoulders. The man is smiling, self-assured, well dressed, wearing a hat. His mouth is open, he is about to put a cigar in his mouth, he's holding a lighter in his other hand. This is Mr. Q. The cigar juts into balloon which reads:

Balloon - CAPTION: GENTLEMEN, CONSIDER THE CIGAR.

TO SOME IT IS JUST A SMOKE, TO ME IT IS ALSO A MEASURE OF TIME. . . . AN HOURGLASS OF IDLE REFLECTION OR A TIME=CLOCK OF ACTIVE ACCOMPLISHMENT . . . AN INSIGNIFICANT FLICKER IN ETERNITY, YET IN THE BURNING INTERVAL BETWEEN THE LIGHT AND THE ASHES THE ENTIRE LIFE OF THE SMOKER CAN CHANGE.

PANEL 2 - The same man in back of an automobile. He now has cigar in his mouth, he's lighting it with lighter, in one hand. His other hand is holding a cane. There are some smoke rings. Next to him you can see part of another man. Balloon covers that man's head and neck. Mr. Q. talks:

Balloon - FOR INSTANCE, WITH WHAT WE NOW ARE ABOUT TO UNDERTAKE, A WHOLE NEW LIFE WILL OPEN UP BEFORE US!

PANEL 3 - Now we face three men sitting in back of the car. Mr. Q. is sitting between the two other men. He's a head shorter than they. He's leaning both hands on his cane. There's some smoke in the car covering part of the faces of the

55

UNPUBLISHED SPIRIT No. 2

(continued from page 54)

Page 3

- PANEL 1 -- (Skeptical Scientist) **THEY ARE MERE ILLUSIONS OF LIGHT. NOTHING THE SPIRIT CAN SAY; NO SO-CALLED SAUCER WHICH HE CAN REVEAL, WILL PROVE OTHERWISE!**
(Dolan, sitting on stage with Spirit) **DO YOU REALLY HAVE A SAUCER?**
(Spirit, also on stage) **SHH... YES. IT'S IN THE BACK ROOM!**
- PANEL 2 -- **CAPTION: IN THE BACK ROOM...** [Martian sneaking into back room through open door]
- PANEL 3 -- [Silent -- probably long view showing past Martian to group of kids outside back room door. P.S. Smith (whose actual name is Algernon Tidewater) can be seen with kids and parents or teacher. Dolan is approaching room too, from opposite direction.]
- PANEL 4 -- (Parent or Teacher) **P.S., WHERE ARE YOU GOING?**
[P.S. is leaving group, heading for back room.]
- PANEL 5 -- (Parent or Teacher, off panel) **P.S., COME ON BACK!**
(Martian) **P.S.---THAT'S THE MONSTER WHO RUINED MY SHIP!**
- PANEL 6 -- [Silent -- P.S. enters back room and confronts Martian]
- PANEL 7 -- [Silent -- P.S. probably knocks Martian out with his peppermint stick.]
- PANEL 8 -- (Dolan, just entering back room) **P.S., DON'T GO IN THERE!** [P.S. is entering saucer.]
- PANEL 9 -- [Saucer is taking off with P.S. in it] (Dolan, having entered now-empty back room) **NOW, WHERE DID HE GO!**

Page 4

- PANEL 1 -- (Skeptical Scientist in studio) **IN CONCLUSION, I REPEAT, THESE SAUCERS DO NOT EXIST!**
- PANEL 2 -- (Skeptical Scientist) **THEY ARE ILLUSIONS!... MERE... ILLUSIONS!** [As he talks, we see behind him through window a view of the saucer flying by.]
- PANEL 3 -- (Television Announcer, gesturing toward The Spirit) **AND NOW FOR REBUTTAL, I GIVE YOU THE SPIRIT!**
- PANEL 4 -- (Spirit) **MY ONLY REBUTTAL, GENTLEMEN, WILL BE AN ACTUAL DEMONSTRATION OF A FLYING SAUCER! COMMISSIONER DOLAN, BRING IN THE SAUCER!**
- PANEL 5 -- (Spirit, impatiently) **COMMISSIONER DOLAN...**
- PANEL 6 -- (Spirit, very impatiently) **WHAT DO YOU MEAN YOU CAN'T? IT'S IN THE BACK ROOM!**
(Dolan) **THE BACK ROOM IS EMPTY!**
- PANEL 7 -- (Jeering Audience) **HA HA! HA HA! FAKE! HA HA HA HA HA!**
- PANEL 8 -- **CAPTION: LATER...** [P.S. is back on Earth, holding some outlandish Martian artifact, still sucking his candy stick. Dolan absent-mindedly notices him but doesn't see the saucer behind them, or the Martian who is even now running eagerly toward it.]
(Dolan) **OH, THERE YOU ARE, P.S. ...WHERE'D YOU PICK UP THAT DUMB LOOKING TOY!**
- PANEL 9 -- **CAPTION: MEANWHILE...** [and we see that the poor battered Martian has finally made it back into outer space, as the saucer heads toward Mars.]

THE END

UNPUBLISHED SPIRIT No. 3

(continued from page 55)

- two tall men. They are seen down to the waist. Mr. Q has the cigar in his mouth.
- Balloon -- (Mr. Q) **YES, PROFESSOR SKOL AND CAPTAIN DELF HAVE MADE UNSURPASSABLE CONTRIBUTIONS TO THE SCIENCE OF THE WORLDS . . . SPACE MACHINES, SPACE TRAVEL, NEW WORLDS . . .**
- PANEL 4 -- The three men talk. There's some smoke. The two tall men are looking at Mr. Q in the middle. Mr. Q is holding cigar away from his mouth as he talks. He's looking at one of the men.
- Balloon 1 -- (Mr. Q) **BUT HE WHO CONTROLS THESE SUPERB INTELLECTS AND THEREBY CONTROLS ALL SPACE OPERATIONS, HE IS THE CLEVERER. IS THAT NOT SO?**
- Balloon 2 -- (Man on left) **YES, MR. Q!**
- Balloon 3 -- (Man on right) **YES, MR. Q!**
- PANEL 5 -- Now we're looking at the three men and the chauffeur. The chauffeur's cap covers his eyes, he has a mustache, his two hands are on the wheel (which you can see only the top of). Mr. Q is now holding same up excitedly in one hand, and he is holding out his other hand with a small gas spray in it. The man on the right is holding his right hand up as though waving approval, and the man on the left is holding his left hand up as though waving approval. Mr. Q has cigar in his mouth. The other two men's mouths are open, as though shouting.
- Balloon 1 -- (Mr. Q) **OUR SCIENCE HAS DEVELOPED THE BRAIN GAS WHICH SUBDUES THE WILL OF OTHERS AND MAKES IT DOCTILE AND PLIABLE! WE ARE DESTINED TO CONTROL!**
- Balloon 2 -- (Man on left) **HURRAH!**
- Balloon 3 -- (Man on right) **HURRAY!**

Page 2

- PANEL 1 -- Car draws up in front of building labeled OUTER SPACE COMMISSION -- INTERPLANETARY PROJECTS -- SKOL-DELF CORP. Sign says KEEP OUT.
- Balloon -- **AH, HERE WE ARE! TO WORK, GENTLEMEN!**
- PANEL 2 -- The two tall men are now inside entrance of building, each spraying gas into the faces of the two guards who are overcome.
- Balloon -- (One of the guards) **WHAT DO YOU W-----?**
- PANEL 3 -- The two tall men are escorting the two guards, between them, to the car in which is seen Mr. Q with the cigar in his mouth. A quarter moon is out.
- Balloon 1 -- (Tall man on left) **THEY ARE DOCTILE, MR. Q!**
- Balloon 2 -- (Tall man on right) **THEY ARE PLIABLE, MR. Q!**
- Balloon 3 -- (Mr. Q) **FINE: THEY WON'T REMEMBER A BIT OF THIS!**
- PANEL 4 -- Inside car, Mr. Q sitting between the two guards, patting them both on the knees, same between his own legs, cigar in mouth (a little burned down now) a smoke ring above. Mr. Q is looking at one of the guards. The guards look wide-eyed and dazed.
- Balloon 1 -- (Mr. Q) **NOW YOU TWO SIT IN HERE LIKE THE GOOD BOYS THAT YOU ARE!**
- Balloon 2 -- (Guard on left) **YES**
- Balloon 3 -- (Guard on right) **WE'RE GOOD BOYS**
- PANEL 5 -- Mr. Q and one of the tall men outside the building. There's a window with a light on. Mr. Q is pointing to the window with his cane. The cigar is in his mouth.
- Balloon -- (Mr. Q) **THERE IS THE LABORATORY OF PROFESSOR SKOL -- THAT IS YOUR PROJECT, GOON! AND DO BE BRIEF ABOUT IT!**
- PANEL 6 -- The other tall man now facing building. Mr. Q is going back toward car, sniffing cigar, from which there is some smoke. With his cane he points back of him toward the building at another window.
- Balloon -- (Mr. Q) **AND THERE IS CAPTAIN DELF'S OFFICE -- GUFF, THAT IS YOURS! IN THE INTERIM, I SHALL GO ENJOY MY CIGAR. . . .**
- PANEL 7 -- The two tall men (Goon and Guff) come rushing out of building toward car. Mr. Q leans out of open car door, waving the men back with both hands, cigar in left hand, cane in right hand.
- Balloon 1 -- (Goon and Guff) **BUT THERE'S THAT FELLOW, THE SPIRIT -- HE'S INVOLVED IN THIS SPACE BUSINESS, TOO. . . .**
- Balloon 2 -- (Mr. Q) **TUSH! NO! HE'S NO SCIENTIST! WE HAVE NO NEED**

OF A WERE POLICEMAN! YOU ARE TO ABDUCT ONLY SKOL AND
DELF . . . NOW BE ABOUT IT, PLEASE, GENTLEMEN! SHOO!

PANEL 8 - Profile of Mr. Q and one guard in car. Mr. Q is smiling contentedly with cigar in his mouth. 1/3 of cigar is now ash. His hands are on his cane.

Balloon - (Mr. Q) THE BOUQUET OF A FINE CIGAR IN THE STILL OF THE NIGHT --- AHH, YOU SHOULD TRY IT, GENTLEMEN!

PANEL 9 - Closeup of cigar coming out of Mr. Q's mouth (though not showing mouth) showing ash on the end and smoke coming up from the lit part of the cigar.

Balloon 1 - YES SIR

Balloon 2 - WE SHOULD

Page 3

PANEL 1 - Tall man named Geon standing outside door of Professor Skol's office. Professor Skol can be seen through window coming toward door. Geon thinks:

Balloon - GOOD! HE'S COMING OUT. . . .



PANEL 2 - Professor Skol coming out of office door, covers his face quickly as Geon sprays gas at his head, which misses because of Dr. Skol's arm being in the way.

Balloon 1 -(Geon) COME ALONG QUIETLY, PROFESSOR SKOL!

Balloon 2 -(Professor Skol) WHAT TH---?

PANEL 3 - Geon being knocked ~~back~~ by a man who looks as though he's just arrived on the scene.

PANEL 4 - Geon lying knocked out on the floor. The man standing over him is The Spirit. He's wearing a hat. He's ~~holding~~ at the gas spray in his hand.

Balloon - (The Spirit) AFTER PROFESSOR SKOL, EH?

PANEL 5 - Tall narrow inset showing head and hands of Dr. Q. Cigar is in his mouth, now half of it is ash. He's looking worriedly at his watch on his wrist. Smoke is coming out of his mouth.

PANEL 6 - Guff standing inside Captain Delf's office. He's standing near door, watching window through which is seen Captain Delf coming toward his office. Guff is holding gas spray in his hand. He thinks:

Balloon - NO ONE IN HERE! OH . . . HE'S COMING IN!

PANEL 7 - Captain Delf is entering office, Guff is spraying at him, but missing his head which Delf has averted and covered with his arm.

Balloon 1 -(Guff) CAPTAIN DELF, YOU COME WITH ME!

Balloon 2 -(Captain Delf)

PANEL 8 - A fight again. Guff being knocked out by a man. Gas spray falls out of his hand.

PANEL 9 - Guff is knocked out. Through open door can be seen Geon lying collapsed on the floor. The Spirit stands at the door looking at them.

Balloon - (The Spirit) AFTER DELF, TOO! WHAT SORT OF CONSPIRACY DO WE HAVE?

PANEL 10 - The Spirit holding Geon and Guff by the collars, and dragging them up as he says:

Balloon - WAKE UP, GENTS! I'M YOUR CAPTIVE -- LET'S GO TO WHERE WE'RE GOING!

Page 4

PANEL 1 - Dr. Q (closeup of head and hands) looks worried. He's looking at his watch, sweat is coming down his face, he's puffing hard on his cigar. Some of the ash has dropped off.

PANEL 2 - Closeup picture of Dr. Q and one guard in back of car as The Spirit's head appears through window of car. He grabs a gun out of Dr. Q's hand. Dr. Q looks surprised. The cigar, smaller now, is in his mouth.

Balloon -(The Spirit) WAITING FOR SOMEONE? I'LL TAKE THE GUN, THANK YOU!

PANEL 3 - Picture of back of car, Dr. Q sitting between the two guards. Dr. Q is laughing with cigar in his mouth. The two guards are laughing.

Balloon 1 -(Dr. Q) WE'VE BEEN JOKING AND TELLING STORIES WE BOYS, IN A SPIRIT OF CAMARADERIE -- HA HA HA -- LAUGH, BOYS!

Balloon 2 -(Guard on left) HA HA

Balloon 3 -(Guard on right) HA HA

Balloon 4 -(Spirit's voice coming in window) I HAVE TWO MORE FUNNY BOYS OUT HERE WITH ME!

PANEL 4 - The Spirit is standing holding up Guff and Geon, who look bleary-eyed. They're both pointing at ~~himself~~ The Spirit. Dr. Q's head is out the car window, cigar in mouth as he talks to them.

Balloon 1 -(Dr. Q) WHAT'S BEEN HOLDING YOU TWO UP?

Balloon 2 -(Guff) HIM! SKOL!

Balloon 3 -(Geon) DELF!

PANEL 5 - Picture of car from side, chauffeur's frightened face, Dr. Q leaning forward tapping chauffeur on back with cane, cigar (very tiny now) in his mouth, sweat coming down his face, the two guards sitting back in car, dozy looking, the face of Guff or Geon showing through the window on the other side, frightened, and part of The Spirit's figure through the same window as though he's farther back.

Balloon 1 -(The Spirit) I HATE TO DISAPPOINT YOU -- I HAPPEN TO BE THE SPIRIT!

3 Balloons, one after the other - (Mr. Q) whispering: THE SPIRIT!
louder: HOME, JAMES!
loud: AND FAST!

PANEL 6 - Car driving off, The Spirit shoots gun at a back tire. There's the sound of an explosion from the tire.

Balloon - (The Spirit) STICK AROUND!

PANEL 7 - Car has been stopped by collapsed tire, police car's coming around the corner, guard with machine gun running toward car, another guard running toward car out of building waving for more inside building, Guff and Geon standing together watching, The Spirit standing nearby with fired gun in his hand, smoke coming out of it.

Balloon - (Guard with machine gun) WHAT'S UP HERE?

PANEL 8 - Inside car, chauffeur talking to Mr. Q. Mr. Q is holding small end of cigar in his hand, looks uncertain. Through the window are seen The Spirit talking to two policemen, one with paper and pencil in his hand.

Balloon 1 -(The Spirit to police) YOU CAN CHARGE THE GENT IN THE CAR WITH KIDNAPPING, CONCEALED WEAPONS, CONSPIRACY, COLLUSION, ASSAULT --- OH WELL, ABOUT 150 YEARS WITH GOOD BEHAVIOR!

Balloon 2 -(Chauffeur to Mr. Q) "A WHOLE NEW LIFE WILL OPEN UP BEFORE US. . . ."

PANEL 9 - Police car next to Mr. Q's car. Policeman standing at open door of Mr. Q's car. Tiny end of cigar now lying on ground (bigger in proportion than the other elements in the picture) still burning.

Balloon - (Policeman into car) ALL RIGHT, MISTER . . . LET'S GO!

The End

EVEN IF YOU DO NOT BUY PORTFOLIOS...

THIS IS THE ART PORTFOLIO YOU MUST HAVE.

WILL EISNER THE CITY

Each of 6 panoramic plates has a deckle edge, fold-over with Eisner's narrative (story) and additional illustration. Each plate also has a second illustration on the other side of the paper. The plates are held in a sturdy, 3 color folder or matching slipcase.

EACH NUMBERED PORTFOLIO IS
ILLUSTRATED BY WILL EISNER



THE CITY IS A PORTFOLIO THAT ONLY
WILL EISNER COULD HAVE CREATED

Only 1,500 sets of the City portfolios have been published and more than 600 of these were immediately sold to European clients, leaving less than 900 sets for the entire American market. Order yours now! You will not be disappointed. Satisfaction is guaranteed.

SPIRIT PORTFOLIO AVAILABLE TOO

Hollybrook Graphics has also acquired the last 150 editions of Will Eisner's exquisite *Spirit Portfolio*. This set of 6 full color plates begins The Spirit in her classic confrontation and with two additional plates is housed in an impressive hardbound portfolio box. \$36

Mail to **HOLLYBROOK GRAPHICS**
Rt 1 Box 329 Princeton Wisconsin 54968

Enclosed is \$_____ for the following items:

- ☐ Send me edition #1 of Will Eisner's City: A Narrative Portfolio at \$17.00 each, plus \$2 for cover, shipping charges, a sturdy carton and insurance.
- ☐ Send me edition #1 of Will Eisner's Spirit Portfolio at \$35.00 each, plus \$2 for shipping, carton and insurance.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____



LETTERS

DEAR
WILL

RE YOUR LATEST 'AVE. C'S NYC NOSTALGIA — WHEN I WAS
A KID, LIVING UP AND DOWN LEXINGTON AVENUE, WHERE THE
SUBWAY GRATES ABOUND, I USED TO SEE AN OLD FELLA
PATROLING THEM ALMOST EVERY (CLEAR) DAY, SUMMER + WINTER,

ETC — CARRYING HIS TOOLS OF TRADE
AND HE'D WALK BOTH SIDES OF LEX', UP TO
88th or so, WHERE THE GRATES ENDED
— AND DOWN TO THEIR LOWER END, 72nd
— WITH A GAP OF TEN BLOCKS OR MORE,
TO THE LOWER 60S, WHERE, ONCE AGAIN,
THE GRATES (STOPPED/STARTED) RAN DOWN,
TO PAST GRAND CENTRAL, TO THE 30S —

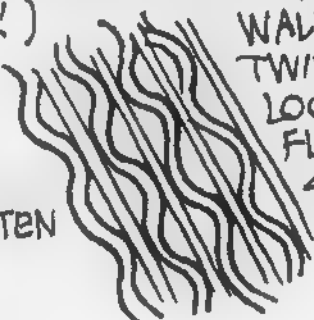
HIS HEAD WAS BENT, EYES FOCUSED DOWN
TO THE RAILEDGE, ABOUT 6-8 FT BELOW THE
SURFACE GRATE — SCANNING FOR FALLEN
COINS BELOW — (GOD, HOW THEY SHINED DOWN
THERE!) — HE'D STOP, KNEEL, POSITIONING
EXACTLY OVER THE COINS, AND LET DROP HIS LINE FOR THE CATCH...
TRICK WAS TO HIT JUST TO ONE SIDE OF SAID COIN, WOBBLE THE
LINE A BIT, UNTIL THE SLAT WOULD FALL ATOP THE COIN — HIS THICK
AXLE GREASE OF THAT DAY DID THE REST — SILVER DOLLARS WERE
A SNAP — HALFDOLLARS, QUARTERS, ETC..

WELL, HE ALWAYS WORKED BUS STOP CORNERS / SUBWAY STATION
CORNERS (AND RUNUP AREAS) WHERE FOLKS, DIGGING FOR CHANGE,
LOST A HELLUVA LOT OF IT — HE ATTRACTED MANY ONLOOKERS, ME
INCLUDED, MEBBE YOU, TOO — AND IF IT WAS KIDS, LIKE ME, HE'D
GET P.O'D, CAUSE HE KNEW THAT WE WERE STUDYING 'THE OL' BOY'S
TECHNIQUE, AND TOTTING UP HIS HAULS FOR THE DAY — THAT WE'D BE
OUT THERE 'SOON, COMPETING — SO IT WAS! YUP — WASN'T LONG
BEFORE I HAD MY OWN RIG AND IT WAS WONDERFUL FUN — MY KNEES
BORE THE MARK OF THE PRO' FORTUNE HUNTER (EVEN THROUGH HEAVY
CORDUROY, MIND YOU!)

UP/DOWN OL' LEX —
AND CAKE FOR THE
FLOWERS FOR DANA'S
DRY CLEANING AND
DID VERY WELL — OFTEN



1-1 1/2"
HEAVY
STEEL
IRON
SLAT —
AXLE
GREASE
GREAT
STUFF!



WALKED ONE HELLUVA LOT OF MILES
TWIXT MY DELIVERING ICE CREAM
LOCAL 'CUSHMAN' BAKERY, AND
FLORISTS (76th and LEX), AND
SHOES AND WALKING EGGS; I
BUMPING INTO THE OL' MAESTRO

2/ COMING TOWARDS ME — GLARING, CUSSIN' ME OUT — BUT THERE WAS ENOUGH GOY EVERYBODY DOWN THOSE GRATES — HE HAD ALL DAY TO COVER 50 BLOCKS UP/ 50 BACK — WHILE I COVERED AS MUCH AS POSSIBLE, BUT WAS RESTRICTED (BY SCHOOL DAYS, &C..) — UNTIL SCHOOL VACATIONS!

RAINY DAYS/ SNOW PLAYED HELL ON AXLE GREASE — DIDN'T STICK AS WELL — OR RAINPUDDLES COVERED THOSE DISTANT COINS BELOW — SO, NO GO! THOSE RECOVERIES OF QUARTERS and HALFDOLLARS WERE ACTS OF ACCOMPLISHMENT, OL' SON! TRICK WAS TO RAISE 'EM, VERY SLOWLY, GET 'EM THROUGH THE NARROW GRATE PATTERN WITHOUT LOSING COINS AT THAT LAST SECOND — THE SLAT HAD TO BE HEAVY/ WIDE ENOUGH TO COVER/ HOLD A SILVER DOLLAR (IF ONE HAPPILY APPEARED!), OFFERING PLENTY OF GREASE AREA TO HOLD ITS WEIGHT — ALL THE WAY UP, ON EDGE ALL THE TIME, SUSCEPTIBLE TO SLIDING OFF — A MATTER OF PHYSICS/ TECHNIQUE!

ANYHOO — YOUR STORY BROUGHT ON THIS FLOOD OF FOOLISHNESS, SO IT'S ALL YOUR FAULT, WILL! A POCKETFUL OF SILVER WAS A KICK! NOW IT'S A VERITABLE BLOODY KING'S RANSOM!!

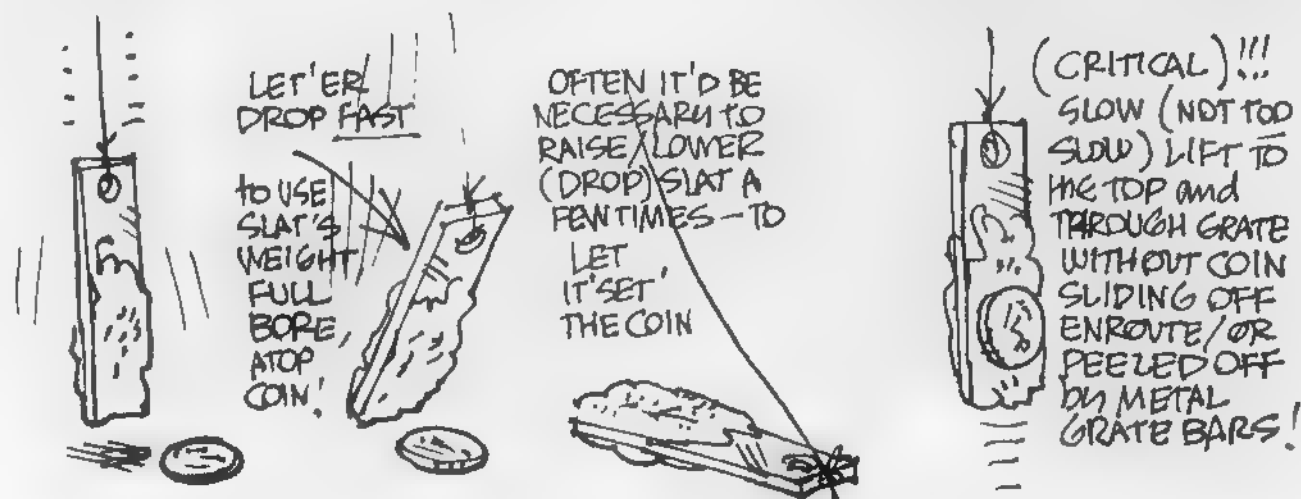
OH — MANHATTAN COPS (UGLY OLD BASTARDS, THE LOT OF 'EM, PURPLE NOSES and ALL MEAN!) USED TO CHASE ME OFF, AS A PEDESTRIAN TRAFFIC HAZARD (ESPECIALLY AT CROWDED BUS STOPS WHEN IN THE MIDDLE OF A VERY SERIOUS OPERATION FOR A QUARTER, OR A PASSSEL OF NICKELS!) — JUST AS THEY'D CHASE MY AIRPLANE-FLYING BUDDY and ME FROM THE MIDDLE OF CENTRAL PARK'S VAST 'SHEEP MEADOWS' DURING OUR RUBBER-POWERED (SILENT) MODEL-FLYING — OR, WHEN WE'D ROLLERSKATE ON FOOTPATHS!

CHEEZ! BIKERIDING THERE WAS ALSO VERBOTEN! " " " "

STRANGEST TIMES, THEN, IN THE '30S/ '40S FOR KIDLETS!

BUT I LOVED 'EM, ANYHOO!

IN CASE YOU EVER TRIED COINDIVING AS A NYC KID — and FAILED — HERE'S HOW WE DID IT — (WITH A TIP OF THE HAT TO MY GRUMPY MENTOR)



ALEX

ALEX TOTH
HOLLYWOOD, CA 90068

continued on page 62...

— CRACK —

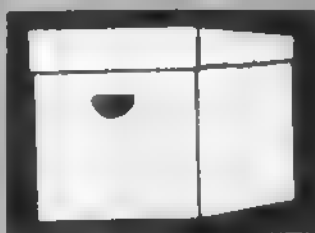
COMIC SERVICE

PRESENTS

COMIC BOXES

THE STRONGEST STORAGE BOX IN FANDOM!

- Double-Walled Thickness
- Holds over 300 comic books
- No Tape... No Staples
- 26" x 7 1/4" x 11" dimensions



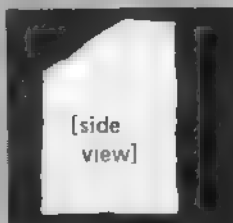
1 BOX	\$4.25
3 BOXES	\$9.75
5 BOXES	\$13.25

10 or more boxes available for 1.50 ea + postage. Prices at left include postage.

Larger Quantities Available—CALL FOR RATES

COMIC CASES

HOLDS 50 or MORE COMIC BOOKS!
PERFECT for SHELF STORAGE!

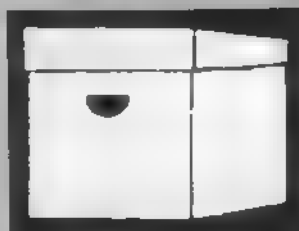


5 CASES	\$7.50
10 CASES	\$13.50
25 CASES	\$31.25

Prices Shown INCLUDE Postage

MAGAZINE BOXES

- 9" x 12" x 15" dimensions
- SAME STURDY CONSTRUCTION!



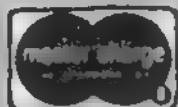
1 BOX	\$3.75
3 BOXES	\$8.75
5 BOXES	\$12.50

Prices Shown INCLUDE Postage

COMIC BAGS

REGULAR SIZE BAGS: 7 1/8" x 10 1/2" x 1 1/2" lip (3 mil)..... \$14 per 1,000 (plus shipping)

Write to: CRACK COMIC SERVICE • 1528 119th STREET • WHITING, INDIANA 46394 or....
TELEPHONE YOUR ORDER to one of the numbers below for QUICKEST SERVICE!



Master Charge or Visa accepted. Have credit card number ready when you call!

(219) 659-3883
(312) 721-7888

Dealer Inquiries Expected!





WHY NO NEW SPIRIT or COLOR BOOK?

My deep-felt thanks for the excellent--and tasteful--job you have been doing in bringing back *The Spirit*. As a kid I was one of the many who discovered and saved, then, alas, discarded the *first* issue of *Denny Colt's* adventures, slipped in among the supplements of the Sunday *Newark Star-Ledger*, and have been needling myself ever since for my stupidity. Why? Because I had a run of those little items about two feet thick when I decided that comics should be behind me! But with the Warren reprints and your marvelous continuation, I don't really feel too bad, though I miss the color of the originals. I am also delighted to learn that you will be going bi-monthly, a move that I hope has been prompted by increased circulation. Just in case it hasn't, I plan on helping a bit by buying two copies of each forthcoming number.

I hope you will be able to offer us more new work from Eisner. Why, I wonder, doesn't he try a few new *Spirit* stories? All that behind him or is the "feel" somehow gone?

Keep up the incredibly high quality editing on a major magazine. Between Warren and you, *twenty-seven* issues of *Spirits* have been brought back (in your case on excellent paper). Now all we need is someone (Kitchen Sink?) enterprising enough to put out a large, hardcover, all-color edition of *Spirit* stories. Why, oh why, the delay?

Joseph Wrzos

70 St. Charles Avenue, West Caldwell, N.J. 07006

Joseph: Why won't Eisner do new *Spirit* stories? Why isn't there a full-color book of *Spirit* stories? These have to be the two most-often-asked questions we get! Answer No. 1. He doesn't seem to want to at the moment. Answer No. 2: Kitchen Sink does have such a project in the works. Watch this magazine for announcements later this year. Other full-color Eisner projects are also in the works, by Kitchen Sink and another publisher.

BRAZILIAN ARTIST COLLECTS SPIRIT

An issue with those old stories in which *The Spirit* is unmasked would be interesting. I think there are some 5 or 6 stories with *The Spirit* unmasked.

Another interesting issue would be one carrying only *Spirit* Christmas stories

I am really sorry that I missed some issues of *The Spirit* magazine. They are rare

editions around here.

I am a retired writer and illustrator of Brazilian comics. I will continue collecting all the *Spirit* magazines published.

Gedeone Malagola

Caixa Postal 007, Sao Paulo, Brazil 13230

Gedeone: Perhaps you are unaware of our Sao Paulo distributor, Manuel Dias Teixeira Neto, Caixa Postal 7983, Sao Paulo 01000. He can supply you regularly with new issues and select ed back issues of *The Spirit*. You may also be happy to know that a Brazilian edition of Will Eisner's *A Contract With God* (in Portuguese) will be appearing this year.

WANTS DARK, SOMBER COVERS

No. 27 was, as usual just great. Those 8 extra pages are okay too, and, of course, the bi-monthly status. I kind of like the skipping around lately. We've got early Eisner *Spirit*, late Eisner *Spirit*, Eisner collaborations (Fine, Wood) and new Eisner! Who can tire of that?

I have to agree with Kevin McConnell, however, on the light cover tones. I believe dark somber covers are more appropriate. Anyway, thanks for a great magazine.

Ray Reistoffer

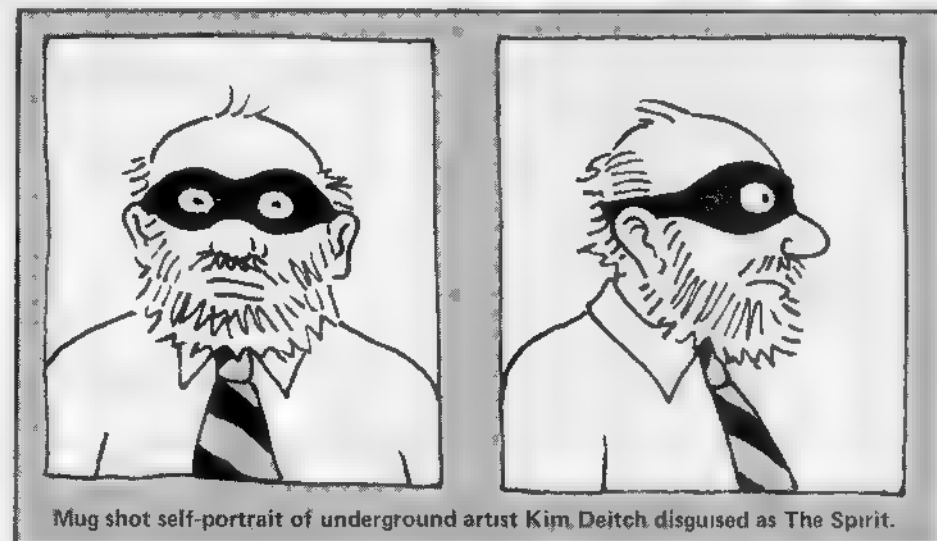
P.O. Box 34, R.R. No. 2, Marcus, Iowa 51035

WANTS ORIGIN STORY REPRINTED

I've been following your *Spirit* mag since you took it over from Warren. I must say it has shaped up marvelously. Finally someone has gotten a decent *Spirit* magazine off the ground. I would like to see the *Spirit* origin as retold by Dolan in an early 1946 section. I used to have it in an old *Spirit* comic book. I recall that it was particularly well done.

Kim Deitch

Berkeley, California



WANTS ORIGIN, COLOR COLLECTION

Just wanted to tell you how much I've enjoyed the past eight issues of *The Spirit*. This is the only magazine I've seen that has done Eisner's artwork justice. Your magazine has some of the best printing I've ever seen.

In my opinion, *The Spirit* is the best comic ever written *anywhere*! Nobody develops a story like Will Eisner. And his art-

work is simply amazing

As for "Life on Another Planet," I loved it. It was a simply marvelous graphic novel I eagerly awaited each new installment. This is another example of what comics *should* be like. If only Eisner would write a *Spirit* graphic novel..

I'm also glad that you're reprinting the pre-war *Spirits*. How about reprinting the origin story---I've never seen it.

This letter would not be complete without mentioning one of the very best things about your magazine: those fantastic covers! They are so beautiful. Numbers 19, 20 and 23 are my special favorites. Please, *please* print some of these as posters. Or, better yet, run them in a portfolio.

David Bouman

P.O. Box 496, Cochran, Georgia 31014

David: You will be happy to know that one of the color projects hinted at in an earlier reply includes full-color reproductions of the *Spirit* covers, most without logos or trademarks or blurbs. But it is too early to say more. Rest assured it is coming.

A LIST OF PREFERRED MATERIAL

As far as printing stuff other than prime (1946-51) Eisner *Spirit*, my preferences, in order, are:

1. New Eisner materia
2. Pre-War Eisner stuff
3. Non-Spirit Eisner (Hawk of the Sea, Rube
4. Nording Lady Luck (Rookie)
5. Early Powell Mr. Mystic
6. Wartime non-Eisner *Spirit*

Howard Leroy Davis

38 Simpson Avenue, Patman, New Jersey 08071

ENTHUSIASTIC NEW SPIRIT FAN

The Spirit No. 27 was excellent. I really love *The Spirit*. I started collecting with issue No. 22 but I was really buying it



THE Portfolio of UNDER GROUND ART

A MAJOR PUBLISHING EVENT: The Portfolio of

deluxe gpl

signed cover By Ric-

13 Plates by 13 Artists

Rory Hayes

Jack Jaxon

Larry Todd

Gary Hallgren

Guy Colwell

Robert Crumb

Rick Griffin

Spain Rodriguez

Robert Williams

Greg Irons

Dan O'Neill

Rand Holmes

S. Clay Wilson

EACH PLATE HAND-SIGNED BY THE



The Portfolio of Underground Art is \$35.
plus \$2 NO Antiqua, handling fee U.S. and

God that there is a **Will Eisner** to enrich us with his great works of art.

Michael J. Dennler
3440 N. Ozark Avenue, Chicago, Illinois 60634

EISNER INSPIRES NEW CHARACTER

Will Eisner's way of turning things into names has had a decided effect on my own subconscious somewhere along the line. Tonight someone mentioned "rat poison" in a conversation—just why escapes me—and this seedy character got into my mind and I had to draw him.

Roldo
1232 Downing St., Winnipeg, Manitoba R3E2R7



ANOTHER SPIRIT CASTING DIRECTOR

Remember the *Spirit* movie casts? Try this match-up:

The Spirit.....James Garner
Ellen Dolan.....Susan Anton
Commissioner Dolan.....Abe Vigoda
Ebony White.....Gary Coleman
Mr. Carrion.....Donald Sutherland
Sand Saref.....Sofia Loren

Please reprint the New Year's 1951 story, along with one or two of the stories parodied, in a future issue. I'd also like to see some **Mr. Mystic** reprints. And *please*, no more garish covers. After No. 25 I couldn't see for a week!

Robert Salkowitz
3233 West Penn Street, Philadelphia, Pa. 19129
Robert: You'll be happy to see that this issue contains both the 1951 New Year's story and "The

Survivor," one of the parodied *Spirit* stories.

LONGTIME FAN STILL APPRECIATIVE

The *Spirit* has been my favorite comic since I became aware of it while attending the University of Michigan. The sections appeared in Sunday editions of *The Detroit News*, and I have been "hooked" ever since. Working in Washington, D.C. after graduation in 1943, I made a long streetcar trip every Sunday and/or Monday to buy the *Chicago Sun* so I could read *The Spirit*. When I moved to Denver in 1947 I took a stack of sections containing *The Spirit*, *Lady Luck* and *Mr. Mystic* to store with my parents in Illinois.

I didn't find *The Spirit* in newspapers we received after the move—and I was busy, got married, moved several times, had four babies, etc. When my mother moved I went to help her and was pleased to discover my *Spirit* treasure trove. I returned home with them and they have been well-read by my family and my son's comic-loving friends.

I subscribed to the *Warren Spirit* and was dis-Spirited (that's a pun, son!) when they stopped. With my son's help I have managed to get all of your issues except for No. 18, which I understand is out of print.

The reader who wanted more interesting and colorful colors on the covers is right! It's too bad the whole magazine can't be printed in color, but I know that would be expensive!

Also, I'm afraid I'm too old-fashioned to appreciate or approve of the poor moral tone of "Life on Another Planet." I realize morality is often low on this earth, but I don't think it needs to be emphasized and made to appear all right in comics or anywhere else. End of sermon! That is a gripe I just had to get off.

Cat Yronwode did an *admirable* job on the *Spirit Checklist*. My dates don't always agree with those listed, but I think some of mine came out dated Thursday.

Thanks to **Will Eisner** for giving us this most enjoyable comic strip. I enjoy it today as much as I did when I was younger. And thank you, **Kitchen Sink**, for giving more exposure to this long-time favorite of mine.

Lucile Williams
1208 Beall Street, Sweetwater, Texas 79556

BRIGHT COLOR & EISNER COMMENTS

The cover of *Spirit* No. 25 —*viva la difference!* Truth to tell, I've been less than enamoured with the watercolor wrap-arounds generally showcased. Their subtle color seems somehow out of place with the basic pulp milieu of *The Spirit*. Consider this, then, a vote for more brilliant colors on *The Spirit*, preferably colored by **Leslie Cabarga**, if at all possible.

What are the chances of **Will Eisner** providing running commentary on the individual stories in each issue, offering background on the germination of plot ideas, characters, etc. *ala* the back page of the *Spirit Bags*?

Mark R. Yanko
1101 Sheffield Avenue, Aliquippa, Pa. 15001

FREE SPIRIT CLASSIFIEDS

CLASSIFIED AD POLICY: We will run your ad absolutely FREE, but please try to keep your ad under 25 words. We reserve the right to edit ads to fit. Ads will NOT be repeated automatically. Resubmit for each issue if you want your ad or portions of it rerun. Ads must be related to *The Spirit*. Send ads to: *Spirit Classifieds*, Box 7-S, Princeton, Wis. 54968.

SPIRIT ITEMS WANTED

Spirit Bags 1 and 3. Will offer \$50.00 for the pair. Please contact **Dominic Monteleone**, 265 Arundle Road, Horsley Park, New South Wales 2164, Australia.

If whoever published the "Bootleg Bag" of *The Spirit* would care to send me one, I'd be extremely grateful. Thank you! **Rick Norwood**, Box 307, Kingston, New Jersey 08528

Kitchen Underground Spirits No. 1 and No. 2. Will pay good price. **Bryan Reeves**, 1813 Peach, St. Charles, Missouri 63301

Spirit Bags 1 thru 4, the two *Kitchen Sink* undergrounds, *Warren Spirit* 1 and 7-9, *Harvey Spirit* 1, 2 and *Kitchen Spirit* No. 18. Send your list, price you are asking, and condition. **Michael J. Dennler**, 3440 North Ozark Avenue, Chicago, Illinois 60634

Spirit Bags and *Kitchen Spirit* No. 2. Send condition and price. **David Bouman**, P.O. Box 496, Cochran, Georgia 31014

Australian Spirit fans (or others) with *Australian Wags* containing Eisner work (particularly Sheena cover) please contact **Cat Yronwode**, Box 86, Willow Springs, MO 65793.

Original Spirit sections from January 8, 1950 and January 15, 1950 (Sand Saref). Will pay Overstreet price or better. **Denis Kitchen**, Rt. 1 Box 329, Princeton, Wisconsin 54968

SPIRIT ITEMS FOR SALE

Warren Spirit 14, very good condition, \$1.50 plus 50 cents postage. **Michael J. Dennler**, 3440 N. Ozark Avenue, Chicago, Ill 60634

Daily Spirit by Eisner, published by The Real Free Press in Netherlands in 1975 (text all in English). 4 volumes reprint *Spirit* daily strips in large 11½ x 8½ format, covers December 8, 1942 through November 12, 1943. Only one set available. \$25 postpaid. **Glenn Bray**, P.O. Box 4482, Sylmar, California 91342

Warren Spirit No. 1 thru 3 (set) \$15. 1974 Comic Art Convention Book with 5 page Eisner article (10 illustrations) \$4. America's Space Vehicles (1962 hardcover with dust-jacket) by Eisner, \$15. All items very fine to near mint. Shipped postpaid. **D. Marden**, Box 253, Rutland, Massachusetts 01543

Bid: Spiritman No. 1 (1944). Nice tight copy. Minimum bid \$40. Also have *Warren* and *Kitchen Sink Spirits* for sale. Self-addressed, stamped envelope for details. **Mark L. Tatman**, 110 West 5th Street, Dayton, Ohio 45402

Spirit Coloring Book, large format, 32 pages. All classic splash pages on heavy stock. Just \$3.50 postpaid. Free catalog on request too. **Sea Gate**, P.O. Box 5, Parkville Station, Brooklyn, New York 11204

Will Eisner self-portrait button in color, No. 16 in a set of 54 famous cartoonists. Eisner button \$1.50 postpaid. Full list of other buttons free with each order. **Hollybrook Graphics**, Rt. 1 Box 329, Princeton, Wis. 54968

Hardcover edition of Eisner's *A Contract With God*. Limited edition. Supply is very low. \$15 plus 1.75 postage from **Pacific Comics**, Box 99217, San Diego, CA 92111. Free catalog!

WIN A SET OF ORIGINAL EISNER SKETCHES!



Above: One of 5 original sketches to be awarded to a lucky subscriber!

ALL NEW SUBSCRIPTIONS AND RENEWELS RECEIVED BETWEEN APRIL 15TH AND JUNE 1ST WILL BE PLACED IN A HAT. ON JUNE 1ST A SINGLE SUBSCRIBER'S NAME WILL BE CHOSEN IN A BLIND DRAWING BY THE PUBLISHER'S 7 YEAR OLD DAUGHTER. THAT WINNER WILL RECEIVE A SET OF FIVE ORIGINAL PENCIL SKETCHES BY WILL EISNER! EACH OF THE SKETCHES REPRESENTS A PRELIMINARY DRAWING OF THE COVER OF THE SPIRIT NO. 28-- HENCE THEY WILL BE AWARDED AS A SET ONLY. THE SKETCHES HAVE BEEN AUTOGRAPHED BY WILL EISNER. THE WINNER WILL BE NAMED IN THE NEXT ISSUE OF THE SPIRIT MAGAZINE. SEND YOUR SUBSCRIPTION OR RENEWEL NOW!

Kitchen Sink Comix • No.2 Swamp Rd • Princeton, Wisconsin 54968

- ☐ Enclosed is my check for _____. Enter a *new* subscription in my name *and* place my name in the hat so I have an opportunity to win the 5 original Will Eisner pencil sketches!
- ☐ Enclosed is my check for _____. I already have a Spirit subscription, but *extend* my subscription another 6 issues *and* enter my name in the special drawing for the Eisner sketches as well!

Subscriptions: \$12/yr (6 issues) in North America. Foreign subscriptions are \$14/year via surface (boat) mail or \$18/year via airmail.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

If you don't want to deface your Spirit, xerox coupon or write your own words!





\$2
No. 28

Will Eisner's THE SPIRIT



Will Eisner '81